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A NEW TREATISE

—ON—

FENCING WITH FOILS.

BY  
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ASSISTANT ADJUTANT GENERAL, U. S. A.

*Cunningham*

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**"You should have seen him as he stood  
Fighting for his good land,  
With all the iron of soul and blood  
Turn'd to a sword in hand."**

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*U. M. P. Nov. 13, 1912.*

A WITNESS  
TO THE FAITHFUL EFFORTS OF EXPERT SWORD-MASTERS  
TO INSTRUCT THE CADETS AT THE UNITED STATES MILITARY ACADEMY  
IN THE ART OF FENCING,  
AND TO THE FUTILITY OF THEIR TOIL AND PATIENCE,  
OWING TO THE  
INADEQUATE MEANS AND METHODS PLACED AT THEIR DISPOSAL BY THE  
GOVERNMENT, THE AUTHOR  
RESPECTFULLY DEDICATES TO THE CORPS OF CADETS  
THIS MANUAL,  
WHICH PRESENTS SOME SUGGESTIONS AND A SIMPLER PRACTICE  
TO AID THEM IN MEETING  
THE JUST EXPECTATIONS OF THE COUNTRY AND OF THEIR INSTRUCTORS  
IN THE IMPORTANT MATTER OF ACQUIRING SKILL  
IN THE USE OF  
THE OLDEST OF WARLIKE WEAPONS.

**“O! it is excellent  
To have a giant’s strength; but it is tyrannous  
To use it like a giant.”**



## PREFACE.

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This treatise on Fencing is submitted to the Army, Navy, National Guards, and youth of the United States, as containing a full exposition of an art, a knowledge of which, if no longer indispensable or even necessary to the defenders of the country, cannot but be to them of great advantage. For not only to the soldier whose daring should be accompanied by strength and skill in the use of weapons of war, but to all who wish health, vigor, a graceful deportment, and an acquaintance with an enjoyable exercise easily and inexpensively indulged in, the art of Fencing must ever be commended.

Instruction according to the method herein prescribed is greatly simplified in this, that it departs from the system which to this time has prevailed of having as many points of attack as there are parries. Heretofore we have had an adversary attacked in Prime, Seconde, Quarte, Quarte over the arm, Tierce, etc.; whereas there are really but three places where an opponent can be attacked, viz., on the "right" or "left" of his weapon above his hand, or below his guard at the "flank"—whichever is exposed.

With this simplification the difficulty of deriving a

knowledge of the art of Fencing from written instruction quite disappears, and classes instructed according to this manual with the aid of a master, or individuals without such assistance, relying only upon the information and directions herein conveyed, will rapidly become clever swordsmen and active, graceful men.

At military posts, at the armories of the National Guard, at schools where military instruction is authorized, and at athletic club rooms, it will be of great advantage to the sword-master to instruct first a class of the most active young men, and afterwards oppose these, in the lessons, to others who are under instruction.

While there are several exercises—Fencing, Football, and Polo—which are very necessary for the training of the future military rifleman, to prepare him for the field of combat, Fencing is certainly the most important, for it not only develops strength and activity, but it cultivates the character and gives dignity to the bearing of men.

## INTRODUCTION.

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Skill with the sword is practically only of advantage to those upon whom falls the duty of the national defence, to enable them to use as effectively as, and to the extent such an antiquated weapon can be used, and which they alone are required to wear. But, as the sword is no longer generally worn, and is not, among English speaking people, used in dueling, and therefore as adroitness in its use can no longer be condemned as likely to create a fondness for contention, fencing may be, and indeed should generally be resorted to as an enjoyable and healthful recreation, and as a certain means of physical development.

While it is undoubtedly true that the sword has in this country ceased to be a factor in the problem of war, yet the exercise with foils must ever continue of importance, and should be encouraged as a means of keeping alive warlike instincts and cultivating a military sentiment. In this country,—without hereditary enemies, the policy of which is guided and its vast resources controlled by active, untiring men, indomitable in the pursuit of power and wealth, where the generation that furnishes the nation's soldiers is lulled into indifference to their duties as national defenders

by the opinions which issue from legislative halls and pulpits, that wars are unnecessary and it is unnecessary to prepare for them,—the fact is nearly lost sight of that war appears to be one of the natural processes of human advancement and healthy national life; as certain to occur periodically in America, from causes arising from without or within, as elsewhere; during the coming as during the past years.

For, like epidemics, wars may be expected to continue to depopulate nations, and chasten and improve them till evil conditions and habits and evil deeds cease to exist among men.

And while the sword, once so potent in war, has lost its efficacy, and must be laid aside for a more powerful weapon, yet the exercise it has given to the world will probably long continue to accomplish, better than any other known, the important purpose of preparing the youth of the land for the dread occasions of war; so that when national passions rule the hour, the national arm may possess adroitness, as well as vigor; so that the national mind may not be without those warlike sentiments which inspire men to deeds of valor.

As an exercise, fencing with foils is void of danger, gives no occasion for rudeness, calls for no over exertion, yet brings into active and graceful play every muscle of the body, and demands the eager and unremitting attention of every faculty.

Fencing is disciplinary, inculcating self-control and

courtesy, and while men are enduring the fatigue necessary to become strong and skillful fencers, the mind becomes imbued with the spirit of knightly combat.

The assault is the rehearsal of the life and death struggle which men may be called upon to engage in for their country's honor and welfare, and in its varying phases calls out all the address, the intense watchfulness, wariness and audacity of the contestants.

The nation, with its young men trained as fencers, can never be without ready defenders, men who will surely become its enduring support for they will have fitted themselves in a most important respect for the ordeal of war.

Therefore while the use of the sword in war has become unimportant, the art of fencing which it brought into existence continues of the greatest importance, as especially presenting the means of preparing men for the hardships to which war will subject them, by training their aggressive energies, inculcating self-control, and quickening their power to originate expedients on the field of combat.





## FENCING.

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Combat with the sword is as old as the history of the human race. The Roman soldier was a carefully instructed swordsman, but aided by the shield. Fencing, the art of handling the small sword with skill in attack, and to the greatest advantage relying upon it as a means of defence, came into use after armor and the shield ceased to be worn.

It was in Italy during the religious wars of Charles V, under conditions of society which rendered life particularly insecure, that the small sword or rapier was adopted and habitually worn by military and state officers, and generally by all men whose position in society or whose occupation permitted it. Then and there its skillful use was found essential, and Fencing at that period, and long subsequently, was considered a necessary art.

The Italians, who were expert fencers, were the instructors of the art, first in Spain, and afterwards in France, where, during the last century, Fencing was brought to the highest perfection.

The small sword, when once it came into use, was adopted as the fairest weapon for dueling. And though to the custom of wearing it may be charged the disposition to indulge in violence, many desperate en-

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"To fight,  
In a just cause, and for our country's glory,  
Is the best office of the best men."

---

counters in which innocent persons sometimes suffered, and the loss of valuable lives, it must be said that the practice of dueling, which had previously been conducted so that every unfair advantage was taken and allowed, and, with a revolting display of ferocious passions, was greatly humanized by the refinement introduced by the rules and art of fencing.

A distinguished French authority on the art of Fencing declares that a swordsman, on crossing blades with an antagonist, and before closing in combat, must take in at a glance the intellectual and physical powers of his adversary, so as to judge of the employment he will likely make of them, and decide by the first few movements of his weapon if he is a man of nerve, or one that may be intimidated or confused; observe on the instant if his guard is faulty, and what advantage may be taken of it; discover by feints his natural parry, and by his attitude and aspect whether his *forte* is the attack or defense; if he will probably rush in, trusting all to strength and audacity, and of whose attack signal advantage may be taken if anticipated, or contend warily with the skill of one accustomed to Fencing, and must therefore be attacked with caution.

This, so true in mortal combat, must be borne in mind by fencers to secure the best advantages from the use of foils as an exercise.



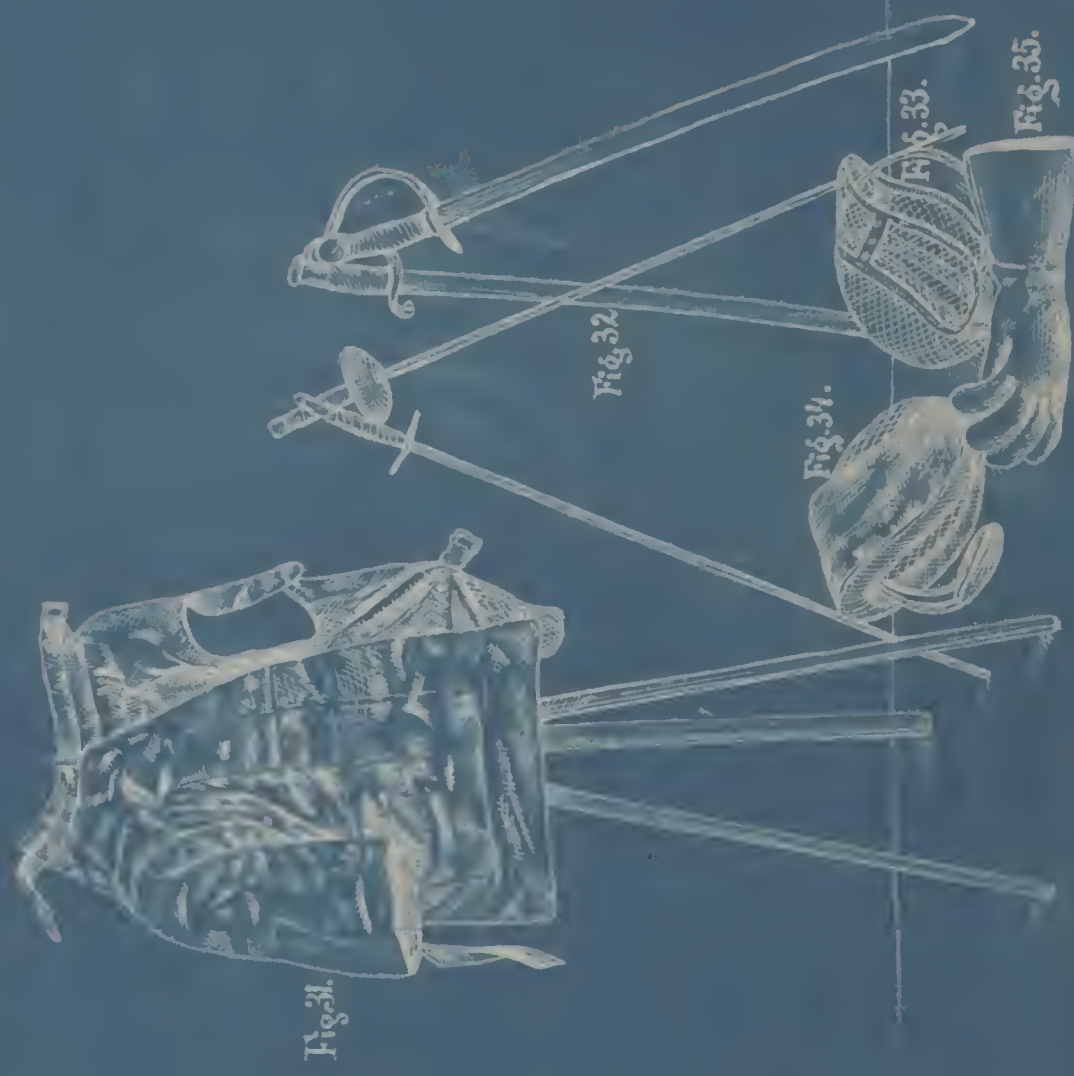


Fig. 31. Fencing Jacket, linen,  
the half sleeve of right arm and  
the breast and collar covered  
with heavy buckskin.

Fig. 32. Foils & wooden Broadswords.  
.. 33. Mask for foil.  
.. 34. " " broadsword.  
.. 35. Fencing Gauntlet.





Fig. 1. Attention.



Fig. 2. Middle Guard.



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**"Beware  
Of entrance to a quarrel; but being in,  
Bear it that the opposer may beware of thee."**

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### *The Foil*

or small sword consists of two parts, the hilt and blade; and the hilt of three pieces, the pommel, the gripe, and the guard.

The part of the blade nearest the guard is the fort. The two thirds nearest the point is the feeble.

The side of the gripe on which the thumb rests should be broad, flat and convex, the opposite side slightly concave.

### *To Hold the Foil or Sword*

in the most advantageous manner, the thumb must be extended along the convex side of the handle, and at least half an inch from the guard. The fore-finger is partially extended on the under side; the middle portion opposite the thumb. The remaining fingers embrace lightly the side of the handle. At the moment of making a blow or parry, the handle is firmly grasped, but to hold it so constantly would soon fatigue and paralyze the hand.

### *Attention*

is the position Fencers assume when they first oppose each other, before crossing weapons or placing themselves "On Guard."



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"War, my lord,  
Is of eternal use to human kind.  
For ever and anon when you have pass'd  
A few dull years in peace and propagation,  
The world is overstocked with fools, and wants  
A pestilence at least, if not a hero."

---

the right leg. The right foot should point directly to the front, and the knees be flared apart.

The sword-hand is at the same time raised to the height of the breast, and the point of the weapon is presented to the front; the right arm is extended till it is half bent, the elbow about six inches in front of the side and turned in towards the body, the hand at the height of and opposite the right nipple, the nails turned up, the thumb horizontal, the back to the right. The point of the blade should be at the height and in front of the eyes.

The handle of the foil is felt lightly by the second, third, and fourth fingers, the thumb and first finger enclose it without grasping it tightly. ..

The left hand is extended to the rear and a few inches higher than the head, the elbow is slightly bent, the hand open, palm to the front. The arm, from the shoulder to the end of the fingers, forms a curve.

The reverse of this position is true for left-handed men.

The important conditions of a fine guard are that the right arm should be nearly half bent and extended to the front, so that the elbow is detached from the



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"War is honorable  
In those who do their native rights maintain,  
In those whose swords an iron barrier rear  
Between the lawless spoiler and the weak."

---

The body is erect, the eyes are directed to the front, the shoulders thrown back. The arms hang by the side, the right hand holds the foil with the thumb extended, the concave side of the gripe down, the left hand grasps lightly the blade in advance of the guard. The feet form a right angle, the right toe pointing to the front.

### *The Guard*

is the attitude a swordsman assumes, best calculated for attack and defence. It is the position men naturally take when they meet in combat.

The first and second guards, those which a swordsman would take if attacked while in the act of drawing his weapon, known as the guards of Prime and Seconde, and called the hanging guards, though sometimes used in the defence with the sabre, are not ordinarily resorted to with the small sword. All instruction with this weapon proceeds from the third and fourth guards—those of

### *Tierce and Quarte.*

The right foot is placed twice its length in front of the left, the knees bent equally, the right being vertically over the instep. The body should be erect, and its weight resting a little more on the left than





Fig. 3. On Guard in Fierce.

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"The sword is the oldest, the most universal, the most varied of arms; the only one which has lived through time. All peoples knew it; it was everywhere regarded as the support of courage, the enemy of perfidy, the mark of command; the companion of authority; the emblem of sovereignty, of power, of force, of conquest, of fidelity, and of punishment."

---

side, the nails turned up, the back of the thumb obliquely to the right, the knees well bent.

If the right arm is too straight, there will be too little force in its extension when making a blow.

By giving the hand the position indicated, the point can be most accurately directed. By bending well the knees, the body can be rapidly extended to the front in making a blow, and without this quick extension an attack can rarely succeed.

The guard here described is the "middle guard," because in it the weapon occupies a middle position in reference to those it assumes in the defense.

When on Guard it is essential to be *covered* on the side towards which the adversary's blade points.

If the hand is carried to the right till it is so nearly in front of the right shoulder that the adversary's point, if extended on that side, would not touch, one is covered, and the Guard of Tierce is formed; if to the left till the hand is sufficiently in front of the left breast, to divert the point on that side, the Guard of Quarte is formed. The moment blades are crossed, one or the other of these guards is formed, and is called the *engagement*.

---

"'Tis hard indeed, if nothing will defend  
Mankind from quarrels but their fatal end;  
That now and then a hero must debase  
That the surviving world may live in peace."

---

Men of small stature should form the guard with the hand nearly as high as the neck ; those of medium size with the hand as high as the breast ; tall men with the hand a little below the breast.

Although the guard should be habitually taken according to stature, still it must be varied, for it is dangerous not to make the height of the guard correspond with that of one's adversary.

### *The Engagement*

is the act of crossing weapons and bringing them into contact. When the right of the blades is in contact, the engagement is in *Tierce* ; if the left, the engagement is in *Quarte*.

When the hand is turned so as to bring the back up and obliquely to the left, and the points lowered and brought in contact on the right, and at the height of the groin, the engagement is in *Seconde*.

These are the only three engagements, and from these all blows are made ; the last is rarely offered, unless from a feeling of superiority, and to provoke an attack.

### *The Opposition*

is a slight movement of the sword to bear the point of the antagonist's weapon out of the line of the person

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"In personifying the sword of the past one has said: 'Its aspect was brilliant; its habits punctilious; its manners were courtly; its connections were patrician; its functions were solemn; its contact was ennobling; even its vices were glittering, for they were the defects of its superb qualities.'"

---

while delivering a blow to prevent falling upon it, and to avoid receiving a blow in return when in the act of recovering to the position of the Guard. This must be insisted upon from the first blow a beginner makes, till it becomes a confirmed habit.

### *To Change the Engagement*

make a very small quick movement of the point, passing it under and as near as possible to the blade of the antagonist to the opposite side; this movement must be abrupt, and executed with the fingers only, without lowering the hand, and *covering* at the instant the point of the opposing blade is felt.

### *Feeling the Blade*

consists in supporting and keeping the weapon in contact with the adversary's, without pressing upon it.

This requires a delicate sensibility of the hand, which it is most essential to acquire. For it will indicate, in connection with the eye, when the opponent's blade has commenced an attack, and enable the weapon to be so managed in the parries as to deflect a blow without violence and fatigue, while yet retaining it in the





Fig. 4. The Thrust.



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"'Tis not a victory to win the field,  
Unless we make our enemies to yield  
More to our justice than our force; and so  
Instruct as well as overcome our foe."

---

position from which a blow in return can be most quickly and certainly delivered.

### *Fingering the Sword*

is to manoeuvre the point of the sword by the action of the fingers alone, without the aid of the wrist.

To do this the grasp, particularly of the two middle fingers, must be alternately relaxed and tightened. It is only by cultivating this action that disengagements can be abruptly and closely made, and the point moved with quickness, dexterity, and precision, either in making a feint, or, in avoiding the adversary's disengagement, in order to deliver a blow.

### *The Blow*

is the act of directing the point towards an antagonist. It may be delivered in two ways—by means of the *thrust*, or with the thrust combined with the extension of the body called the *development*.

### *The Thrust*

is the position assumed by extending the arm to the front fully and vigorously, raising the hand to the height of the mouth, lowering the point slightly by bending the wrist, but without loosening the grasp.

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"As the centuries passed, the uses of the sword arose; it grew to be a creator as well as a destroyer; men made of it their great ennobler. Its touch conferred the knighthood which soldiers longed to win; and reverence for it waxed so deep that its simple presence on the hip was taken to be sufficient evidence that its wearer was, to some extent at least, a gentleman."

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At the same time the weight of the body must be thrown forward on the right leg by straightening quickly and stiffly the left, and bringing down the left arm by the side, rigidly extended, the hand about three inches above the left leg, fingers extended and joined, the palm to the left.

### *The Elevation*

is the sword-hand raised when the blow is delivered. This movement and position of the hand increases the probabilities of making a successful blow, while it acts as an important protection from a return blow.

### *The Development*

is the position taken in addition to that prescribed for the *Thrust*, by advancing the right foot close to the ground about twice its length, the left foot remaining firm in its position; the body is slightly thrown forward in an easy attitude, the head erect; the right knee vertical over the instep.





Fig. 5. The development.



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*"The wise and active conquer difficulties  
By daring to attempt them: sloth and folly  
Shiver and shrink at sight of toil and hazard,  
And make the impossibility they fear."*

---

### *To Recover the Guard.*

Raise the toe of the right foot, and exert strongly the muscles of the right leg, throwing up rapidly the left arm to the rear at the same moment, and take the position of Guard. The right hand should be brought instantly to its position, never falling *below it*.

The left arm is an important auxiliary in all these movements, in maintaining the equilibrium, and in materially assisting in the development and recovery of the Guard.

### *To Advance.*

Move the right foot quickly forward its own length, raising it but slightly from the ground, and follow it at once with the left, moving it the same distance, and resume the position of Guard.

In advancing to make a blow at an antagonist who is out of distance, it is necessary to bring up the left foot near the right, keeping the legs well bent.

### *To Retreat.*

Move the left foot its length to the rear, and follow it quickly with the right, moving it the same distance, and resume the position of Guard.

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“Finally the sword ‘came to be regarded as the one accepted emblem of manly pride, as the outer symbol of all that men prized most—their courage, their liberty, and their honor.’”

---

The hand and point must neither rise nor fall in these movements.

The point must remain steadily presented in a menacing attitude at the adversary.

### *Points of Attack.*

There are three general points at which an attack may be directed upon an antagonist when on Guard. As the breast is nearest, and most vulnerable, it is to be struck at whenever exposed. But as the point of the weapon cannot, in a desperate encounter, be directed with absolute certainty, and cannot but be damaging whenever it touches, all that part of the body not guarded by the weapon is to be attacked. The face and right side, on the right of the antagonist's weapon, is the “right” point of attack; the face and left side, on the left of the weapon, the “left” point of attack; and under the sword-arm, the “flank” attack.

Two of these points are always exposed, as the weapon can guard but one at any one moment.

### *The Direct Blow*

is the result of the effort which carries the point to the front, in the most direct line, to the point of

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“The brave man is not he who feels no fear,  
 For that were stupid and irrational;  
 But he whose noble soul he fears sublime,  
 And bravely faces the danger nature threatens from.”

---

attack. It is the quickest of all the blows, and of course should be executed whenever the opportunity offers; that is, whenever the antagonist is *uncovered*.

For instance, if engaged in Tierce, to deliver a direct blow, the point would be moved to the front at the right side of the antagonist, should he momentarily uncover himself.

### *To Disengage*

is to change the direction of the point and deliver a blow at the antagonist where he is not protected by his weapon; the movement of the point must precede the development. But these acts must be as nearly simultaneous as possible.

### *The Measure*

is the distance the point attains when the person is fully developed.

### *The Appel*

is the noise arising from striking the right foot on the ground, generally twice in rapid succession, by raising it about an inch, and striking it back with force. It is resorted to in making a feint to discompose the antagonist, or is done by the Fencer to deter his



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**"No other material object ever attained such a place in the eyes of men; the sword stood absolutely alone in its honor-bestowing efficacy. It was the visible badge of birth, of bravery, of freedom."**

---

adversary from advancing too rapidly, and to reassure himself in his position after a retreat.

### *To Parry*

is the action of turning aside the antagonist's blade from the point at which it is aimed. This is done with the fort of the blade.

Ten parries have been decided upon as affording protection to the person from all blows that can be directed at it. They are designated by the [old] French ordinal numbers, and are thus known in all languages, viz : Prime, Seconde, Tierce, Quarte, Quinte, Six, Sept, Octave, Counter Tierce, and Counter Quarte.

Tierce, Quarte, Quinte, and Six, are called Simple Parries, as in executing them the weapon is but slightly moved from the position of Guard.

Prime, Seconde, Sept, and Octave, are called half counters, as the point describes a half-circle in effecting the parry.

The remaining two are called counters, as the point is made to describe a complete curve returning to its original position.

To parry correctly, the weapon must take a position which will protect the person, while at the same time



Fig. 6 Prime parry, profile.

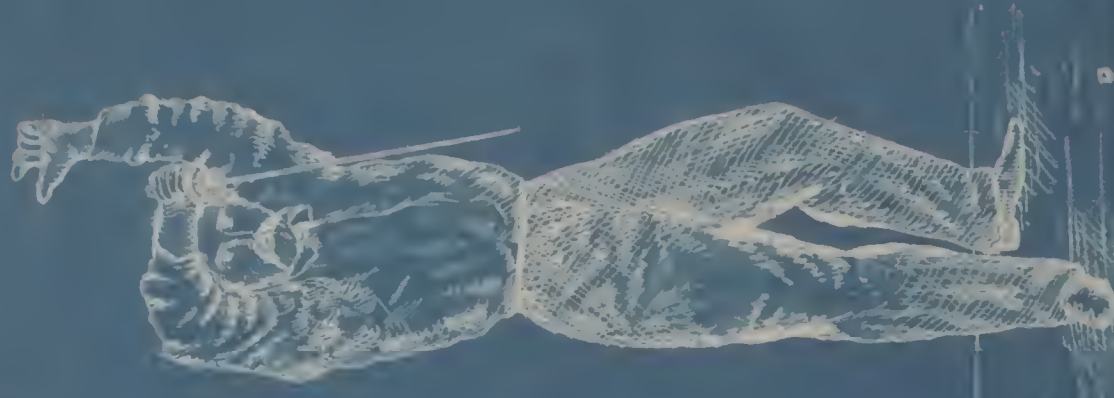


Fig. 7 Prime parry, front.









Fig. 8. Attack at the "Left".



Fig. 9. Prime Parry.

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"When you are challenged you may danger meet.  
True courage is a mood, not sudden heat;  
Is always humble, lives in self-distrust,  
And will itself into no danger thrust."

---

the point is retained in front of the antagonist, ready to attack. The advantage of having a number of parries, is to add to the security of the defender by embarrassing the attacker, and thus preventing him from making a sure disengagement.

### *Prime*

is the position that would be involuntarily taken by one if attacked when in the act of drawing his blade from the scabbard.

From the position of Guard it is formed by turning the hand until the back is towards the left, keeping the point stationary to the front, then raising the hand diagonally to the left until the fore-arm is in front of the forehead, describing with the point, in descending, a curve from right to left, arresting it on a line with the left side at the height of the waist. It is necessary to describe a curve with the point, so that the blade will cut the line of approach of the opposite weapon.

Executed properly, it is most effective, as it may be used to turn aside every blow that can be made from the position of Guard, which can not be said of any other parry. It is particularly advantageous to men of small stature.

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"But when the sword at last attained the faculty of bestowing repute on all who touched it, it added a new and special glory to its previous splendors. Its legendary, historical, and political aspects, which were all stately enough already, became supplemented by another and still higher phase."

---

### *Seconde*

naturally follows Prime in case that parry is avoided. From Guard it is formed by turning the hand in pronation, both lowering it and moving it slightly to the right, describing with the point a curve, the convexity to the left, arresting the point on a line with the right side, and at the height of the groin.

### *Tierce.*

When Seconde has been avoided by the attacker's point, Tierce would be resorted to involuntarily. It is nearly the same as the guard of Tierce.

From the middle Guard it is formed by moving the hand to the right till it is opposite the right side, keeping it in supination, that is, with the back down; the point moves as little as possible, the hand is drawn slightly back

### *Quarte*

would naturally follow to deflect the weapon which a parry of Tierce had failed to meet. It is formed from the middle Guard by moving the hand to the left, as far as the left side, inclining the nails slightly to the





Fig.10 Attack at the "Flank".

Fig.11 & 12. Second Parry.





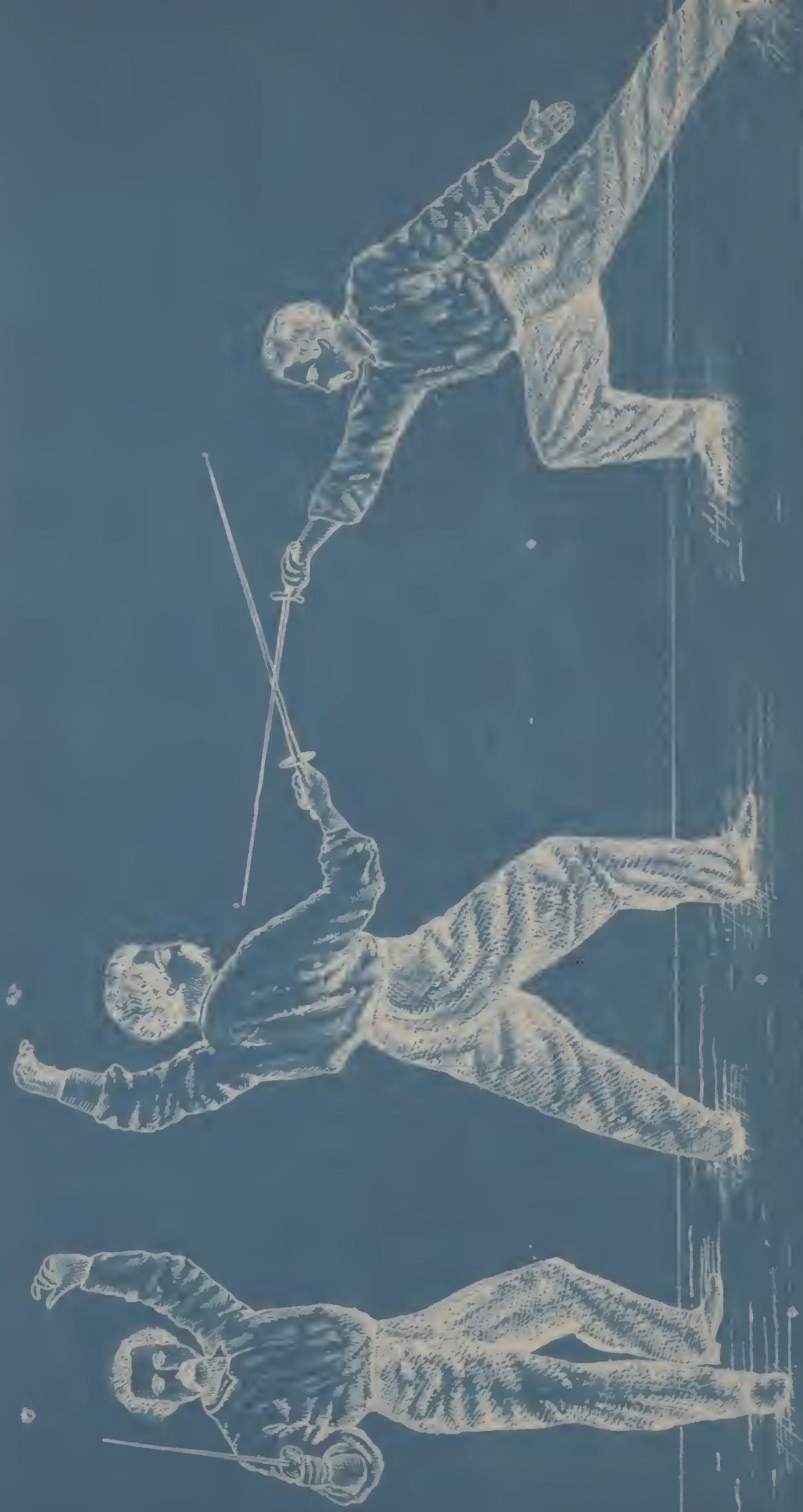


Fig. 14&15. Tierce Parry.

Fig. 13. Attack at the "Right."





Fig. 16. Attack at the "Left".

Fig. 17 & 18. Quarte Parry.







Fig. 19. Attack at the Flank.

Fig. 20 & 21. Quinte Parry.

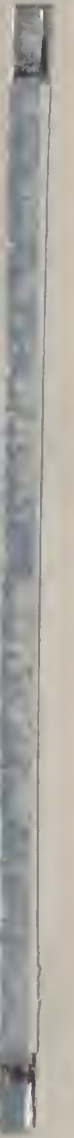






Fig. 22. Attack at the Right.

Fig. 23 & 24. Six Parry.



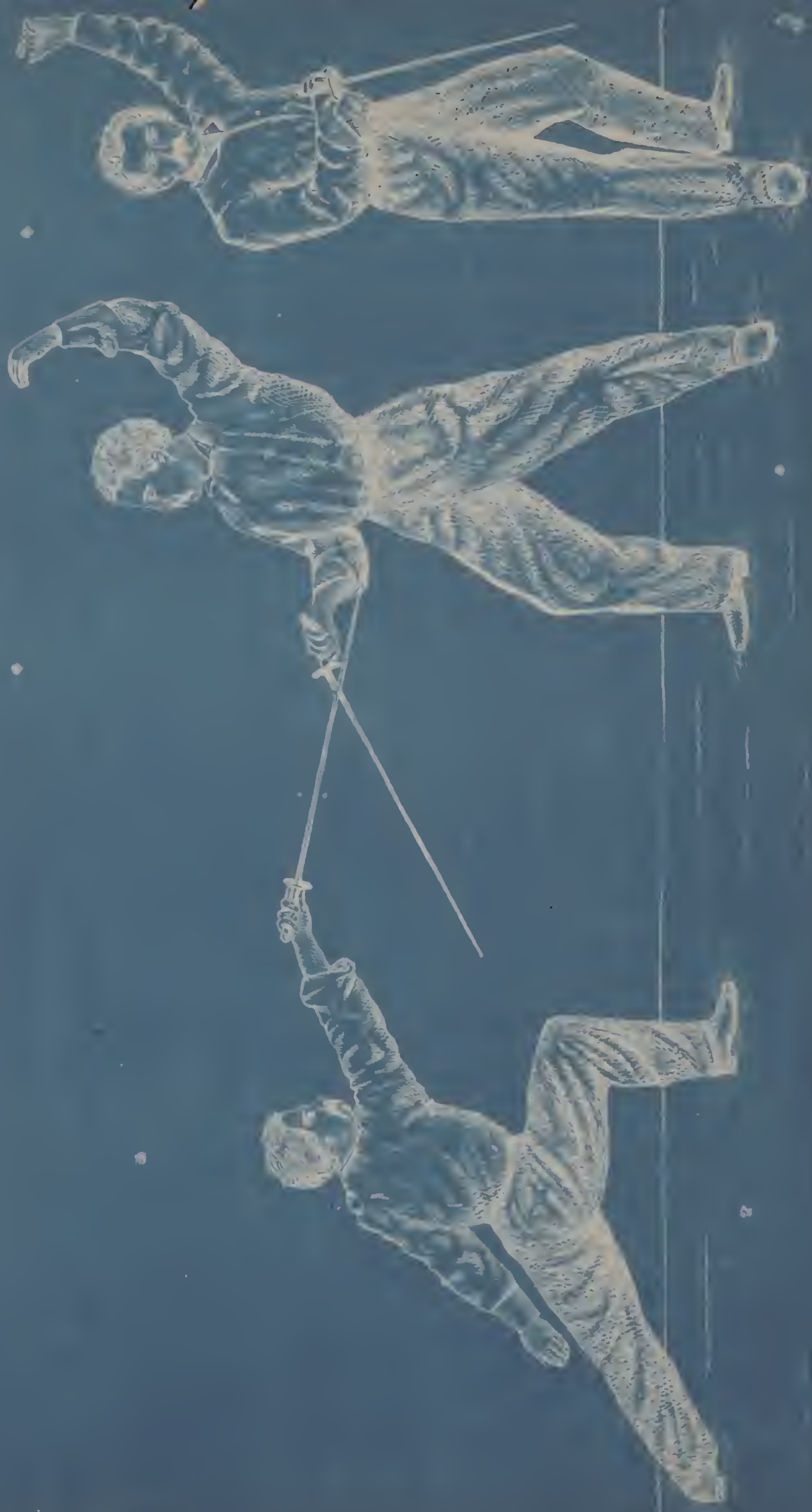


Fig 25. Repost at the "Plank"  
after six parry.

Fig. 26. & 27. Sept Parry.



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“The fame that a man wins himself is best;  
 That he may call his own: honours put on him  
 Make him no more a man than his clothes do,  
 Which are at soon taken off; for in the warmth  
 The heat comes from the body not the weeds;  
 So must a true fame must strike from his own deeds.”

---

left. The point is maintained in its position as nearly as possible.

### *Quinte*

is resorted to in order to parry a weapon directed low at the left.

It is formed by lowering the hand diagonally, placing it in front of the left side, at the height of the groin, the nails to the left; the point is arrested as nearly as possible on a line with the right shoulder of the antagonist.

### *Six*

was formerly Tierce parry, and constituted, among early masters, the guard of Tierce. It is “yet too frequently confounded with the true Tierce.

It is formed from middle guard by turning the hand in pronation, and moving it opposite the right side; the point is in front of the antagonist, and at the height of the crown of the head.

### *Sept.*

This parry is also called Demi-circle. It is formed from middle Guard by bending the wrist and lowering the point, describing with it a slight curve, the con-



---

"So the sword went forward, noble and ennobling. But it was not content, it wanted more. Before it died it seized a new and wonderful position. Four hundred years ago it was converted from a weapon of pure attack into a mixed arm of offense and defense combined: it became a protector to its wearer as well as an assailant. It remained the sword, but it replaced the shield."

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vexity to the right; the hand is raised slightly, and moved to the left, opposite the left side, and the point is arrested in front of the groin of the antagonist.

Sept is used to parry blows delivered at the waist, but it is less effective than Quinte.

### *Octave.*

This party is formed from Guard by bending the wrist, retaining the arm in its position and lowering the point, describing with it a slight curve, the convexity to the left; the hand is moved in front of the right side, and the point is arrested opposite the groin of the antagonist.

### *Counter Parries*

are those in which the blade moves under and around the weapon of the adversary when he disengages, returning it to the position from which it started, and are so called for the reason that they *oppose* this change of the engagement.

Every parry may have a corresponding counter;



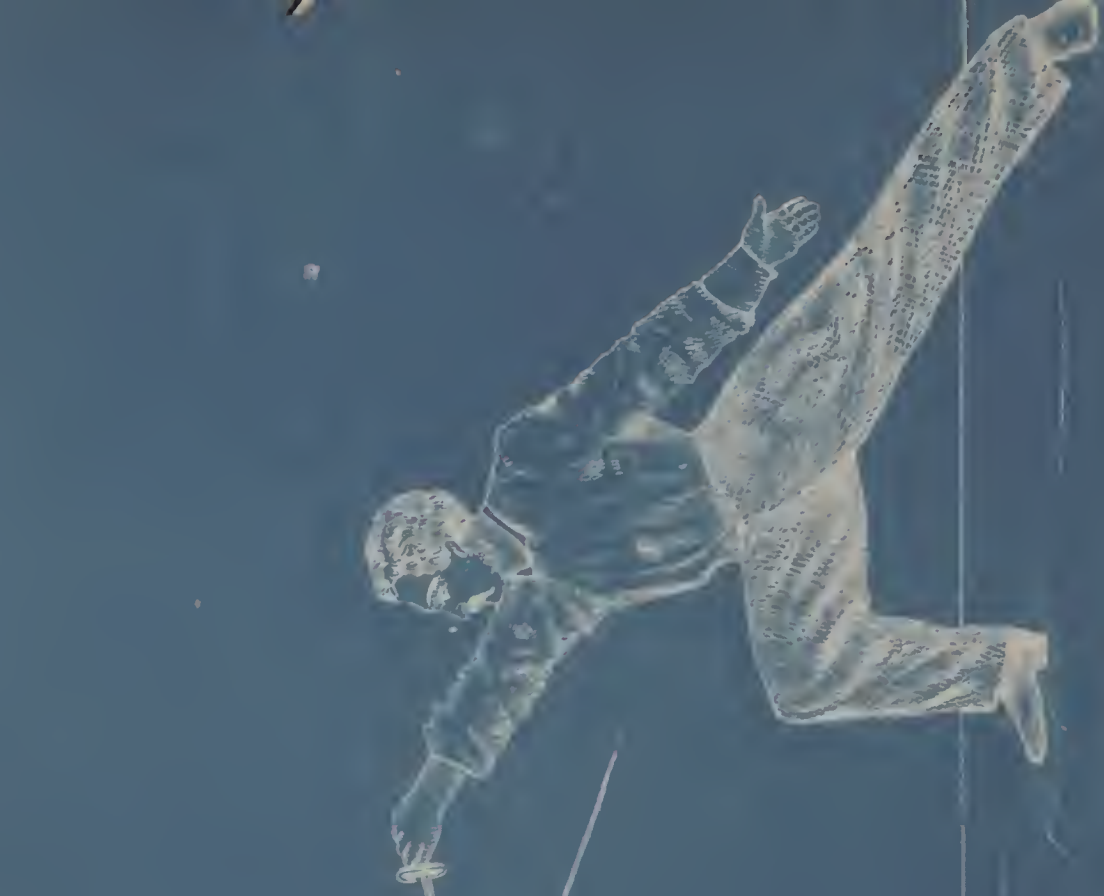
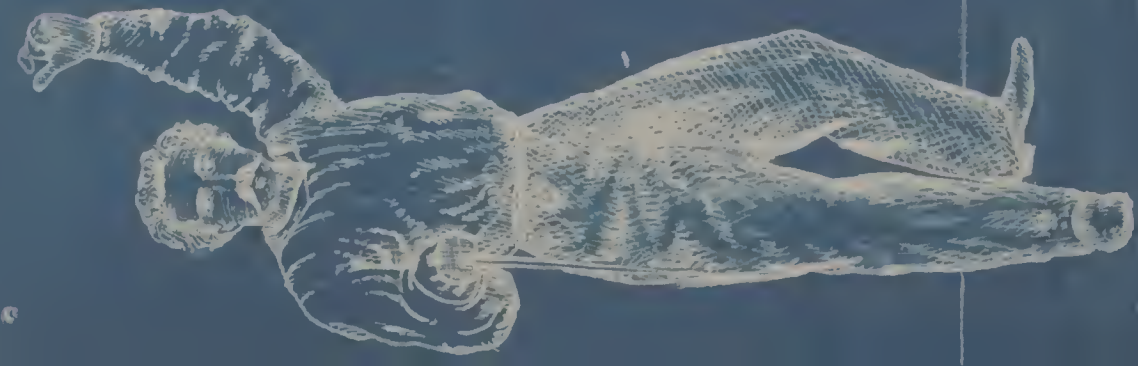


Fig. 29 & 30. Octave Parry.

Fig. 28. Repost at the "Flank"



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*"How vain are all hereditary honours,  
 These poor possessions from another's deeds,  
 Unless our own just virtues form our title,  
 And give a sanction to our fond assumptions."*

---

but two, however, are found to be of advantage, Counter Tierce and Counter Quarte.

The counters have two advantages: they cut all the lines of attack, and throw off the weapon of the attacker on the same side on which he is prepared to take the opposition, which consequently may leave him uncovered and exposed to a direct return blow.

### *Counter Tierce.*

Being engaged in Tierce, when the attacker disengages at the "left," lower the point with a quick bend of the wrist, passing it under the approaching weapon, and throw it off to the right.

### *Counter Quarte*      "

is executed after the same manner from the engagement of Quarte; the blow is thrown off to the left. The point in both these parries must be arrested opposite the antagonist's face.

### *Double Counters.*

The execution of the counters twice in quick succession is called a *double counter*. It is a parry that should be much practiced, as it gives great command of the weapon.

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"Thus the sword duplicated its operations: the destroyer cut itself to save, the slayer to rescue. It had always possessed the cut and thrust, it obtained the guard and parry. Fencing was invented."

---

#### REMARKS ON THE MANNER OF INSTRUCTION.

The pupils will be arranged in one rank, with intervals of three feet, in the position of *attention*. Four or six are as many as one instructor can possibly attend to. The lesson at first should not exceed half an hour daily. "Attention" will be the command given to call them to order and their proper positions.

---

#### First Lesson.

The class will assume the position of Guard at the command "On Guard," and will resume it at the same command as often as it is interrupted in making a blow.

For the first few lessons the class will be exercised only in the Thrust, the Advance and Retreat. When they are well established in the position of Guard, and can execute the thrust accurately, and have entirely mastered the first great difficulty, straightening the left knee vigorously, they will be taught the Development. If a correct and quick development is not acquired at first, the pupil will long labor under a

---

"The sword may pierce the bearer,  
 Silent walls in time may sever:  
 'Tis heart alone,  
 Worth steel and stone,  
 That keeps man free for ever!"

---

great disadvantage. It is the Thrust that particularly contributes to its attainment.

The commands of caution are printed in *italics*, those of execution in CAPITALS.

The commands of the instructor in this lesson will be as follows :

ADVANCE.

RETREAT.

Two steps, . . . . .	ADVANCE.
Two steps, . . . . .	RETREAT.
THRUST, . . . . .	ON GUARD.
ADVANCE, THRUST, . . . . .	ON GUARD.
RETREAT, THURST, . . . . .	ON GUARD.
Two steps, ADVANCE, THRUST, . . . . .	ON GUARD.
Two steps, RETREAT, THRUST, . . . . .	ON GUARD.
ADVANCE, DEVELOP, . . . . .	ON GUARD.
RETREAT, DEVELOP, . . . . .	ON GUARD.

---

### Second Lesson.

The pupils will next be formed in two ranks, facing each other, at proper distance and with sufficient intervals. One rank will be designated No. 1, the other No. 2.



---

“When the axis and coat of mail had disappeared, then the long boutelle — originally devised to find holes in breastplates — was seized by the like ready hand, and swordsmanship was.”

---

### *To Direct the Point.*

One number will then be cautioned to occupy the middle Guard, while the other makes the direct blow.

The commands for all blows will be. No. 1 or 2 ATTACK. At this command, the rank which makes the blow directs the point at the right breast, being careful to take the opposition and elevation, and to keep the fingers closed upon the gripe.

### *On Guard.*

At the command in Tierce (or Quarte), “On Guard,” each rank will assume the position of Guard, and each set of fencers will cross blades a few inches from the button, the right of the blades in contact if in Tierce, the left if in Quarte.

The blows and movements will be made by each rank alternately. Every blow must be delivered to touch, each pupil making a full development, delivering the point quickly and accurately.

The instructor should explain well each blow by first engaging his blade with that of one of his pupils.

Each number will make the same movement or blow several times in succession, in order that any errors may be corrected.



---

*'The brave man seeks not popular applause,  
Nor, overpowered with arms, deserts his cause.  
Unarm'd, though foil'd, he dares the best he can;  
Force is of brutes, but honor is of man.'*

---

To accustom the pupils to preserve their guard, and the proper distance from each other in advancing and retreating, when the command is given for one rank to advance the other will retreat.

The action of each number is arranged in the order in which it occurs.

After announcing and explaining the combination in the first column, the instructor will give the command of execution in the second column.

The instructor will, in this lesson, direct as follows :  
The command to deliver a blow will be—ATTACK.

Instruction.	Command of execution.
No. 1 will advance and thrust.	No. 2 { No. 1 ATTACK—
will stand fast and receive the blow.	{ ON GUARD.

---

No. 1 advance and develop.	No. 2 { No. 1 ATTACK—
retreat and receive the blow.	{ ON GUARD.

---

No. 1 advance two steps and develop.	No. 2 { No. 1 ATTACK—
No. 2 retreat two steps and receive the blow.	{ ON GUARD.

---

"The art of swordsmanship dashed into life, instantly great, suddenly magnificent — it stood before the world a real art. Then began the superb moments of the course of the sword. Its noble day had fully come. The handling of it was a process by itself; nothing like it had been known before."

---

### Third Lesson.

#### *Change the Guard.*

The pupils will then be instructed in changing the Guard, being careful to cover themselves as often as it is done.

If engaged in Tierce, to change the engagement the command is *No. 1, change* QUARTE, which will be executed by passing the point quickly under the opposite blade, and as close as possible to it, bringing the left edge in contact. At the same instant the hand is moved to the left to cover the left, and *No. 2* takes the opposition.

The change from Quarte to Tierce is after the same manner.

#### *To Disengage.*

One number will be covered in Tierce or Quarte, while the other holds the point in a menacing attitude to make the attack. The command of caution will be: *No. 1 or 2 Disengage at the right, left, or flank*, and will be executed as in par. 2, page 13. The disengagements will be made to each of the points of attack.

---

*"That courage which the vain for valour takes,  
Who proudly danger seek for glory's sake,  
Is impudence; and what they rashly do,  
Has no excuse, but that 't is madness too."*

---

### *Disengagements.*

The disengagement from Tierce to Quarte, or from Quarte to Tierce, is made by pressing on the gripe with the thumb and middle fingers, changing the point from one side to the other, with an abrupt and rapid motion, at the same time it is moved in a spiral direction to the front. The point should be directed at the right nipple. The curve which the point makes around the blade should be as small as possible.

To disengage at the "flank" from Tierce or Quarte, the point is lowered by bending the wrist and moved at the same time to the front, just under the blade of the antagonist.

The instructor in this lesson will direct as follows :

Instruction.	Command of execution.
No. 1 change guard.	} No.1 ATTACK— ON GUARD.
No. 2 take the opposition.	
No. 1 disengage at the "right," "left," or "flank."	
No. 2 will receive the blow.	

---

No. 1 change guard and advance.	} No.1 ATTACK— ON GUARD.
No. 2 take opposition and retreat.	
No. 1 disengage.	
No. 2 will receive the blow.	

---

"The sword was not a mere momentary weapon; it was in essence, a fact, a part of existence, a world's need; it unified nations and countries; it endured when all else changed around it."

---

#### Fourth Lesson.

##### *Blows Parried.*

As soon as the point can be delivered with tolerable accuracy, instruction will be given in the parries.

The disengagement from Tierce at the "left" may be parried with Quarte, a simple parry, or with Prime, Seconde, and Octave, half-counters, or with Counter Tierce.

The disengagement from Quarte at the "right" may be parried with Tierce and Six, with Prime and Sept, and with Counter Quarte.

The disengagement at the "flank" from Tierce may be parried with Quinte, Prime, and with Seconde and Octave; from Quarte, with Prime and Sept.

Each blow should be executed by each number several times in succession.

#### DISENGAGEMENTS.

##### *Engagement of Tierce.*

Instruction.	Command of execution.
No. 1 will disengage at the "left."	No. 1 ATTACK— ON GUARD.
No. 2 will remain covered in Tierce and receive the blow.	

---

*"A prudent chief not always must display  
His powers in equal ranks and fair array;  
But with th' occasion and place comply,  
Conceal his force, nay, seem sometimes to fly."*

---

Instruction.	Command of execution.
No. 1 will disengage at the "left." No. 2 will parry Quarte.	{ No.1 ATTACK— ON GUARD.
No. 1 will disengage at the "left." No. 2 will parry Seconde.	{ No.1 ATTACK— ON GUARD.
No. 1 will disengage at the "left." No. 2 will parry Prime.	{ No.1 ATTACK— ON GUARD.
No. 1 will disengage at the "left." No. 2 will parry Octave.	{ No.1 ATTACK— ON GUARD.
No. 1 will develop and deliver a direct blow. No. 2 will take the middle guard and receive the blow.	{ No.1 ATTACK— ON GUARD.
No. 1 advance and develop. No. 2 retreat and receive the blow.	{ No.1 ATTACK— ON GUARD.
No. 1 develop. No. 2 parry Tierce.	{ No.1 ATTACK— ON GUARD.
No. 1 change guard to Quarte and develop. No. 2 take the opposition and parry Quarte.	{ No.1 ATTACK— ON GUARD.



---

"To regret the disappearance of the sword would be surely sentimental, if not absurd; yet among conservative peoples there is some excuse for lamenting the disappearance of landmarks, and never was there a more universal sign-post than the sword, for it pointed the road to almost all the ends of life. Men were what their swords made them, and yet the sword has vanished so completely that we can scarcely suppose the world will ever see it at its true work again."

---

Instruction.	Command of execution.
No. 1 change guard to Tierce and develop.	{ No.1 ATTACK— ON GUARD.
No. 2 take the opposition and parry Tierce.	

---

### Fifth Lesson.

No. 1 will disengage at the "left."	{ No.1 ATTACK— ON GUARD.
No. 2 will parry Counter Tierce.	

---

No. 1 will disengage at the "flank."	{ No.1 ATTACK— ON GUARD.
No. 2 will parry Seconde.	

---

No. 1 will disengage at the "flank."	{ No.1 ATTACK— ON GUARD.
No. 2 will parry Quinte.	

---

No. 1 will disengage at the "flank."	{ No.1 ATTACK— ON GUARD.
No. 2 will parry Prime.	

---

No. 1 will disengage at the "flank."	{ No.1 ATTACK— ON GUARD.
No. 2 will parry Octave.	



---

" Brave spirits are a balm to themselves.  
There is a nobleness of mind that heals  
Wounds beyond salves."

---

### Sixth Lesson.

#### *Engagement of Quarte.*

Instruction.	Command of execution.
No. 1 will disengage at the "right."	} No.1 ATTACK— ON GUARD.
No. 2 will parry Tierce.	
<hr/>	
No. 1 will disengage at the "right."	} No.1 ATTACK— ON GUARD.
No. 2 will parry Six.	
<hr/>	
No. 1 will disengage at the "right."	} No.1 ATTACK— ON GUARD.
No. 2 will parry Prime.	
<hr/>	
No. 1 will disengage at the "right."	} No.1 ATTACK— ON GUARD.
No. 2 will parry Sept.	

### Seventh Lesson.

No. 1 will disengage at the "right."	} No.1 ATTACK—
No. 2 will parry Counter Quarte.	
<hr/>	
No. 1 will disengage at the "flank."	} No.1 ATTACK—
No. 2 will parry Sept.	
<hr/>	
No. 1 will disengage at the "flank."	} No.1 ATTACK—
No. 2 will parry Prime.	

---

‘The discarding of this weapon has brought about a transformation of two distinct kinds in the features of war. Its material result has been the almost total abolition of hand-to-hand hitting; its moral outgrowth has been to change the nature of the courage which is required in soldiers, and to give new form to the manifestations of that courage.’

---

### **Eighth Lesson.**

So soon as blows are delivered with some accuracy, one number will advance and deliver the point; the other will at the same time retreat and parry.

In parrying, the hand should move only so far to the right or left as to cover the person, so that, if deceived by a feint, the defender may still move his weapon in time to find and parry the blade from the point at which the blow is actually delivered.

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### **Ninth Lesson.**

#### **FEINTS.**

A Feint is a quick movement of the point towards an exposed “point of attack,” as if a blow was intended, the object being to disquiet the antagonist and induce him to move his blade and thus expose himself.

To execute a feint, the point must be moved smoothly and quickly to the front, nearly to the full extent of the arm, and as close as possible to the antagonists weapon. The hand should be raised to the

---

*F&L. I have wound up my sword. I am eight times thrust through the doublet; four through the hose. my tunic is cut through and through, my sword broken like a hand-saw, even slung! I never doubt braver since I was a man.*

---

height of the mouth. Neither the body nor the legs should move. The feint may be accompanied with an appel or exclamation.

In feinting at the "flank," lower the point in a vertical line, and move it to the front just under the antagonist's guard, being careful to raise the hand well.

To execute a feint at the "left," supposing the engagement to be in Tierce, change the point and advance it nearly to the full length of the arm, describing with it the smallest possible circle around the antagonist's weapon. A feint at the right, from the engagement of Quarte, is similarly executed.

A feint is followed by a disengagement or by a direct blow. If the opponent moves his weapon to oppose the feint, disengage; if he does not move it, deliver a direct blow, being careful in either case to take the opposition.

### *A Feint Combined with a Disengagement.*

The instructor will indicate where the blow will be delivered, and explain that the disengagement will be either under or over the opponent's weapon, depending upon the parry.

At first the number that parries will reply to the feint

"Instead of delivering his stroke with his own arm, and within reach of his arm, the soldier now transmits his blow through the barrel of his gun; instead of demolishing a personal antagonist, he strikes an indifferent stranger out of sight, and hard hitting is replaced by skill in shooting straight."

only, permitting himself to be touched in the disengagement; afterwards he will reply both to the feint and disengagement, parrying the blow.

### *Engagement of Tierce.*

Instruction.	Command of execution.
No. 1 feint at the "left."	{ No.1 ATTACK— ON GUARD.
No. 2 parry Quarte.	
No. 1 disengage at the right.	
<hr/>	
No. 1 feint at the "left."	{ No.1 ATTACK— ON GUARD.
No. 2 parry Seconde.	
No. 1 disengage at the "right" or "left."	
No. 2 parry Tierce, or Six, or Prime.	
<hr/>	
No. 1 feint at the "left."	{ No.1 ATTACK— ON GUARD.
No. 2 parry Prime.	
No. 1 disengage over the weapon at the "flank."	
No. 2 parry Seconde.	

---

**FAL** All? I know not what you call, all;  
but if I fought not with fifty of them, I  
am a bunch of radish; if there were not  
two or three and fifty—

---

### Tenth Lesson.

Instruction.	Command of execution.
No. 1 feint at the "left."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Octave.	
No. 1 disengage at the "right" or "left."	
No. 2 parry Tierce.	
<hr/>	
No. 1 feint at the "left."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Octave.	
No. 1 disengage at the "flank."	
No. 2 parry Sept.	
<hr/>	
No. 1 feint at the "flank."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Seconde.	
No. 1 disengage at the "right" or "left."	
No. 2 parry Tierce, Six or Prime.	

### Eleventh Lesson.

No. 1 feint at the "flank."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Seconde.	
No. 1 disengage over the weapon at the "flank."	
No. 2 parry Prime or Sept.	



"The courage and skill of our soldiers to-day is of a different sort. It is an infinitely higher sort. It is a courage that is not a comparison of the old and new styles of fencing. Long range fighting has brought into the world a type of technique hitherto totally unknown, a product of this century and very different from the animal courage required for sword work."

Instruction.	Command of execution.
No. 1 feint at the "flank."	No. 1 ATTACK— ON GUARD.
No. 2 parry Octave.	
No. 1 disengage at the "right" or "left."	
No. 2 parry Tierce.	
<hr/>	
No. 1 feint at the "flank."	No. 1 ATTACK— ON GUARD.
No. 2 parry Octave.	
No. 1 disengage over the weapon at the "flank."	
No. 2 parry Sept.	

### Twelfth Lesson.

#### *Engagement of Quarte.*

No. 1 feint at the "right."	} No.1 ATTACK— ON GUARD.
No. 2 parry Tierce.	
No. 1 disengage at the "left."	
No. 2 parry Quarte.	
<hr/>	
No. 1 feint at the "right."	} No.1 ATTACK— ON GUARD.
No. 2 parry Six.	
No. 1 disengage at the "left."	
No. 2 parry Quinte.	



**FAL.** I have peppered two of them: two, I am sure, I have paid; two rogues in buckram suits. — Thou knowest my ward; here I lay and thus I bore my point. Four rogues in buckram let drive at me—

---

Instruction.	Command of execution.
No. 1 feint at the "right."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Prime.	
No. 1 disengage over the weapon at the "flank."	
No. 2 parry Seconde.	

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### Thirteenth Lesson.

No. 1 feint at the "right."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Sept.	
No. 1 disengage at the "right."	
No. 2 parry Tierce.	

---

No. 1 feint at the "right."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Sept.	
No. 1 disengage over the weapon at the "flank."	
No. 2 parry Octave or Seconde.	

---

No. 1 feint at the "flank."	} No. 1 ATTACK— ON GUARD.
No. 2 parry Sept.	
No. 1 disengage at the "right" or "flank."	
No. 2 parry Tierce or Octave.	

"Instead of rushing at the enemy in loose sallies, instead of the hot angling of savage strategy, instead of furious muscular exertions, instead of the intense development of the combative faculties, the soldier-to-day must exhibit his superiority by remaining undisturbed under a hail of death and wounds."

Instruction.	Command of execution
No. 1 feint at the "flank."	$\left. \begin{array}{l} \text{No. 1 ATTACK—} \\ \text{ON GUARD.} \end{array} \right\}$
No. 2 parry Prime.	
No. 1 disengage over the weapon at the "flank."	
No. 2 parry Seconde.	

#### Fourteenth Lesson.

##### *Counter Disengagements.*

To avoid the Counter Tierce and Counter Quarte parries, it is necessary to move the point entirely around the adverse blade, describing a very small circle near the shoulder of the foil. This movement of the point, if followed by delivering a blow, is called a Counter Disengagement.

##### *Engagement of Tierce.*

Instruction.	Command of execution.
No. 1 feint at the "left."	$\left. \begin{array}{l} \text{No. 1 ATTACK—} \\ \text{ON GUARD.} \end{array} \right\}$
No. 2 parry Counter Tierce.	
No. 1 Counter Disengage.	
No. 2 parry Quarte, Prime, Seconde, Quinte, Octave, or Counter Tierce.	

F. GLEN. "What! didn't I tell you to  
 guard now?"  
 F. AL. "There you come all soft and  
 sayest to me, 'I made no move now, but  
 look at that seven points upon my cor-  
 set, now.'"

### *Engagement of Quarte.*

Instruction.	Command of execution.
No. 1 feint at the "right."	No. 1 ATTACK— ON GUARD.
No. 2 parry Counter Quarte.	
No. 1 Counter Disengage.	
No. 2 parry Tierce, Six, Sept, or Counter Quarte.	

### Fifteenth Lesson.

#### *The Riposte.*

is the blow that immediately follows a successful parry. It may be delivered with the trust or develop-ment, direct or with a disengagement. If delivered direct, it should be with such rapidity as to touch the opponent before he recovers his guard. It may be made also by first menacing a direct thrust, and, as soon as the opponent recovers his guard and covers the point of attack menaced, then disengaging.

To *menace* is to advance the point quickly by a partial extension of the arm on the side of the engagement, as if about to make a direct blow. In menacing after a parry, the opposition must be maintained.

---

"The bravery of to-day is a nervous, contemplative process; there is no action, no movement, no life about it. The new war courage is based on the suppression of direct effort; it has become a passive process, in which the soldier endures instead of acting."

---

If the adversary moves his blade towards the point menaced, disengage; if he does not, deliver a direct blow.

Ripostes are usually attempted after Quarte, Quinte, Six, and Tierce, Counter Quarte, and Counter Tierce parries.

The riposte after Six, from the favorable position of the hand, can be delivered with more certainty and fatal effect and with more rapidity than any other.

These ripostes are all executed by the thrust or developement, raising the hand and lowering the point, directing it at the face and neck, or by first menacing and then disengaging at whichever point of attack may be uncovered.

Ripostes will be delivered first without, afterwards with the developement.

### *Riposte after Prime Parry.*

Keep the hand in the position of prime, and by a rapid extension of the arm, and making a strong effort with the thumb and wrist, direct the point at the "flank."

---

P. HEW. Seven? why there were but four, even now.

FAL. Seven, by these blows, or I am a soldier dead.

---

### *To Riposte after Seconde Parry.*

Lower the hand, keeping it in pronation, raise the point and deliver the blow at the flank ; or menace at the "flank" and turn the hand as in Tierce, and deliver the blow at the "right."

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### Sixteenth Lesson.

#### *To Riposte after Six.*

Raise the hand as high as the head, turning the thumb directly down ; lower the point over the guard of your antagonist and deliver the blow at the "right," or disengage at the "flank."

#### *To Riposte after Sept Parry.*

Lower the hand, and deliver the blow at the flank ; or menace, and as the antagonist covers himself and recovers his guard, disengage.

#### *The Riposte after Octave Parry.*

Lower the hand very slightly, raise the point and deliver the blow at the flank. This is also called Flanconade



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"The old sword dance was impetuous, one-  
sided, and limited; the new guardage is  
balanced, logical, and subjective; the one was  
concrete and the other is abstract  
and theoretical. They are as different from  
each other as credulity and faith, as dreams  
and thought."

---

### Seventeenth Lesson.

Ripostes will at first be made after a single parry ; then after two or more parries. They are the most certain and fatal blows in fencing, and should therefore receive great attention.

#### *Engagement of Tierce.*

Instruction.	Command of execution.
No. 1 disengage at the "left," and remain developed.	No.1 ATTACK— ON GUARD.
No. 2 parry Quarte, and riposte direct with the thrust.	

In returning to Guard the hand is often inadvertently lowered, and consequently an opening for a blow may thus be offered.

No. 1 disengages at the "left."	No.1 ATTACK— ON GUARD.
No. 2 parry Quarte, and as No. 1 recovers his guard, riposte at the "left" with the development.	



**FALL.** These did in looking that I told him  
 of \* — Their point being broken \* \*  
 began to give ground: but I followed  
 on close, made the foot and hand: and  
 with a thought, seven of the eleven I  
 paid.

---

Instruction.	Command of execution.
No. 1 disengage at the "flank."	No.1 ATTACK— ON GUARD.
No. 2 parry Seconde and riposte at the flank; or menace as if about to deliver a blow at the flank, and as soon as No. 1 covers, turn the hand in Tierce and riposte at the "right."	

---

### Eighteenth Lesson.

No. 1 disengage at the "left."	No.1 ATTACK— ON GUARD.
No. 2 parry Counter Tierce, and instantly show the point by advancing the weapon in a menacing attitude close to the antagonist's. The moment No. 1 recovers his guard and moves his foil to protect the point menaced, No. 2 will disengage at the "flank" or at the "right."	

"The use of the sword was essentially personal, while the use of the gun is, as essentially, impersonal. The sword was the expression of the individual who fought with it; each had the own particular manner of operating according to the hand which held it; while the gun is one in a word. The sword could not be wielded without liberty, the gun cannot be used without system."

### *Engagement of Quarte.*

Instruction.	Command of execution.
No 1 disengage at the "right."	No.1 ATTACK— ON GUARD.
No. 2 parry Tierce and menace at the "right," and as soon as No. 1 returns to Guard, and answers the menace by covering with the parry of Tierce, No. 2 will turn the hand—the thumb down—keeping it high, and lowering the point, riposte at the "flank."	
<hr/>	
No. 1 disengage at the "right."	No.1 ATTACK— ON GUARD.
No. 2 parry Six, and as the antagonist's point is thrown aside, turn the hand and lower the point and riposte at the "flank," but over the antagonist's guard.	

### **Nineteenth Lesson.**

Ripostes will be practiced in the same manner after the parries of a Counter Quarte, Quinte, Sept, and

**P. HEW.** O monstrous! Eleven buckram men  
grow out of two!

**FAL.** But, as the devil would have it, these  
mischances meet me in the world's green  
peace as my loss, and let drive at me:—  
for it was so dark then could'st not see  
thy hand.

Octave,—first with the thrust, then the development, then with the disengagement, and finally with one or more feints and a disengagement or counter disengagement.

#### Twentieth Lesson.

##### *Disengagements by Cutting over the Point.*

are made by raising the blade over the point of the antagonist's weapon, and as close as possible to it. The cut, as a simple blow, is always preceded by a feint, or an attack upon the weapon by exerting some force upon it, pressing or striking it aside. For instance, whether on guard in Quarte or Tierce, turn the hand, the thumb up, and with a sudden energetic pressure move the antagonist's point out of the line of the body; then leave his blade abruptly and extend the point to the front; as soon as your antagonist covers, raise the blade over his point and develop. The cut is most successfully made at the "right," first compelling the antagonist to parry Quarte.

The cut may be made after a feint in the same manner.

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"The sword means independence, the rifle means discipline, and therein is found the true secret of modern courage. The swordsman was himself alone, therefore his qualities were positive. The rifleman is a unit in a regiment, and therefore his qualities must be negative."

---

### *Engagement of Tierce.*

Instruction.	Command of execution.
No. 1 feint at the "left."	{ No.1 ATTACK— ON GUARD.
No. 2 parry Quarte.	
No. 1 cut over the point.	

### *Engagement of Quarte.*

No. 1 feint at the "right."	{ No.1 ATTACK— ON GUARD.
No. 2 parry Tierce.	
No. 1 cut over the point.	

---

No. 1 menace.	{ No.1 ATTACK— ON GUARD.
No. 2 parry Quarte.	
No. 1 cut over the point.	

---

### Twenty-first Lesson.

#### *Ruse.*

Force in fencing accomplishes little, quickness much ; but the intention and skill to deceive one's antagonist everything.

---

**P. HEN.** Why, how couldst thou know these men in Mendel street, when it was so dark thou couldst not see thy hand? Come, tell us your reason; what say'st thou to this?

**FAL.** What, upon compulsion. No. Give a reason on compulsion! If reason were as plenty as blackberries, I would give no man a reason upon compulsion, I.

---

### ON COMMENCING THE ATTACK.

The disengagement, simple feint, and menace have been explained. The other modes of commencing an attack are as follows :

#### *Gliding the Weapon*

is executed by moving it smoothly along and in slight contact with the adversary's till the arm is nearly extended, then terminating the movement with the greatest celerity, executing a direct blow.

The opportunity for making this blow can only occur when the opponent is not covered, and, as the point approaches him, does not take the opposition.

If the opponent protects himself, taking the opposition, a disengagement may be made.

#### *Pressing.*

Without quitting the adversary's blade, move the weapon forward quickly, bearing upon his, commencing at the feeble, and develop, or, if the opposition is taken, disengage.



---

Though the independence of the sword is a more intellectual condition than the discipline of the rifle, it is discipline, not independence, which has generated the latest type of courage that the world has seen. It is only in our day that, for the first time, hundreds of thousands of men exhibit valor together."

---

This blow is employed with advantage against one who extends his blade too much.

---

### Twenty-second Lesson.

#### *Beating.*

Raise the point slightly and strike the opponent's weapon at an acute angle, the "fort" against his "feeble."

It is employed against an extended guard in order to displace the point of an adversary upon whom a feint has no effect, in order to afford an opportunity for a disengagement.

#### *False Beating or Tapping*

is to strike the adversary's weapon with the "feeble," on the side of the engagement, a slight quick tap by the action of the wrist alone, for the purpose of disquieting him, causing him to grasp nervously his weapon, and make some movement of which advantage may be taken. It is often done several times in rapid succession.



"THOU LITTLE UNDOER!  
 What he has done, what harm and hurt  
 In danger's path, has dared not worse!  
 Upon which our signal-word  
 Of swift and death is hourly breaking;  
 Who sleeps with hand upon his sword  
 His lover's hand must stand as waking."

The same effect may be produced by rapidly changing the guard.

### *Engagement of Quarte.*

Instruction.	Command of execution.
No. 1 beat or tap and menace.	{ No.1 ATTACK— ON GUARD.
No. 2 will move his point to the “left” and cover.	
No. 1 feint at “right.”	
No. 2 parry Tierce.	
No. 1 disengage at the “flank” or “left.”	
—————	
No. 1 beat.	{ No.1 ATTACK— ON GUARD.
No. 2 will change the engagement.	
No. 1 counter disengage at the “left.”	
—————	
No. 1 beat (rapidly).	{ No.1 ATTACK— ON GUARD.
No. 2 will not move his blade.	
No. 1 will menace and develop, or disengage.	

---

“Military courage is the product of particular training, which has suppressed the importance of the parts by transferring it to the whole. That training was unattainable while the sword forced fighters to be individual. It has only become achievable since the rifle has obliged soldiers to be collective.”

---

### Twenty-third Lesson.

#### *Removing the Point.*

When an adversary has a hard hand and bears upon the weapon, it is well to try removing the point suddenly, but only a short distance. He, finding the support to his blade removed, will involuntarily seek it, and will almost certainly afford an opportunity for making a direct blow or disengagement; or he may attack, which, being anticipated, an advantage may be obtained.

#### *Crossing*

is employed against an antagonist who, without replying to a feint, extends his blade, presenting it at the breast.

It is executed by holding the hand high and turning the blade over that of the adversary, and forming the parry of *Seconde* or *Sept* (demi-circle), thus securing command of his weapon and an opportunity of attacking at the “flank.” Crossing, if done with force and skill, will disarm. To disarm, however, in fencing as an exercise, is a discourtesy.

---

"I see them on their winding way,  
About their ranks the moonbeams play;  
Their lofty deeds and daring high,  
Blend with the notes of victory;  
And waving arms and banners bright  
Are glancing in the mellow light."

---

### *Binding*

is employed the instant after a successful parry, when the feeble of the attacker's blade is controlled.

For instance, if the antagonist disengages from Quarte at the "flank," and the blow is parried with Sept, then an opportunity occurs to bind his weapon by turning the blade under his, and, with a quick motion of the wrist, raise it and throw it off to the right. If done at the nick of time, as the antagonist is recovering his guard, an opportunity is given to deliver a blow at the "right," where he will be uncovered, his weapon still retaining its opposition in Quarte with which he delivered his blow.

Binding after the parry of Octave may be effected after the same manner. The weapon in this case is thrown off to the left and a blow may be delivered at the "left."

In either case, if the attacker is quick enough after his weapon has been bound to close the line of the direct blow, a disengagement should follow.

---

"But if the measure of the sword is inferior to that of the rifle, it comes to the front again in the measure of the influence it has exerted on character. The sword has been one of the most powerful factors which have contributed to shape the temper of man both in body and in mind. The work it did is self-evident; it stares us in the face."

---

### *Engagement of Quarte.*

Instruction.	Command of execution.
No. 1 disengage at the "flank."	No.1 ATTACK— ON GUARD.
No. 2 parry Sept, bind the weapon and deliver a blow at the "right."	

### *Engagement of Tierce.*

No. 1 disengage at the "flank."	No.1 ATTACK— ON GUARD.
No. 2 parry Octave, bind the weapon and menace at the "left."	
No. 1 recover Guard and parry Quarte	
No. 2 disengage at the "right."	

---

### Twenty-fourth Lesson.

#### *Flanconade.*

The blow delivered at the flank of the antagonist, when he menaces at the "left," is called Flanconade, and is executed as follows :

If, engaged in Quarte, the antagonist menaces or extends his point too far to the front and low, or

---

"Mid the din of arms, when the dust and smoke  
In clouds are curling o'er thee,  
Be firm till the enemy's ranks are broke,  
And they fall, or flee before thee!  
But I would not have thee towering stand  
O'er him who's for mercy crying,  
But bow to the earth, and with tender hand  
Raise up the faint and dying."

---

if he feints at the "left" from the engagement of Tierce, execute the parry of Octave and deliver a blow at the flank, raising well the hand.

This blow is parried with Octave or Seconde.

### *Time Thrusts*

are made at an attacker who, in delivering his blow, is uncovered, or who makes a too wide disengagement.

Such blows may be best parried by attacking in return, by a quick extension of the arm, taking a strong opposition.

### *Time Blows*

are those delivered at an antagonist who advances within distance uncovered, or who makes his feints too slow or wide.

As the success of such blows depends upon the readiness with which advantage is taken of the momentary indiscretion of an antagonist, they are regarded as the most brilliant in fencing.



---

"The new shape of bravery which has accompanied the adoption of long-range firearms is an additional example, evolved by circumstances, of that progressive substitution of the idea of duty for the idea of honor, which constitutes so vivid and so absolute a distinction between the motives and objects of the past and of the present."

---

### *Time Blows and Thrusts,*

as explained, are delivered when the opponent, through fault, momentarily uncovers his person. The opportunities for making these blows must be seized as they occur, and the point must be delivered without hesitation and with accuracy, taking the opposition, otherwise the result will be *thrust for thrust*, both fencers touching.

Instruction.	Command of execution.
No. 1 advance engaged in Tierce or Quarte, and if uncovered	No.1 ATTACK— ON GUARD.
No. 2 will develop at the exposed point of attack or at the "flank," raising well the hand.	

---

No. 1 advance engaged in Quarte and feint, if the feint is wide	No.1 ATTACK— ON GUARD.
No. 2 will not reply, but instantly develop at the "right," taking a strong opposition.	

---

“What are fears but voices airy?  
Whispering harm where harm is not;  
And deluding the unwary  
Till the fatal bolt is shot.”

---

Instruction.	Command of execution.
No. 1 advance engaged in Quarte, committing the error of changing the engagement while in the act of advancing	No.1 ATTACK— ON GUARD.
No. 2 will develop at the “right,” while the antagonist’s foot is raised, taking the opposition.	

---

No. 1 advance engaged in Quarte, and if committing the error of beating upon the weapon	No.1 ATTACK— ON GUARD.
No. 2 will disengage by cutting over the point.	

---

### Twenty-fifth Lesson.

#### *Encircling*

is effected by raising the hand after parrying Six, mastering with the *forte* the *feeble* of the attacker’s blade, then (as the latter rises and tries to guard against the riposte) turning or sliding the blade around it without quitting it, and riposting at the “flank” or by a cut over the point at the “left.”

---

"Although the action of the sword has varied largely with time and place, it has been constant, until a century ago. Everywhere and always the usage of the sword has told, for evil and for good, upon a large proportion of mankind. It stimulated activity, strength, rapidity of movement, dexterity and certainty of hand and foot. Morally its doings were opposite and conflicting."

---

### *Combinations.*

A feint followed by a disengagement is called a feint *one, two*.

For instance, if engaged in Tierce, feint one, two, would be made by showing the point at the "left," and when the opponent covers the "left," disengaging at the "right." If, instead of this disengagement, a feint be made at the "right," and when the opponent covers, the blow be delivered at the "flank" or at the "left," the combination would be the feint *one, two, three*.

Two feints and a disengagement or counter disengagement, or cut over the point, or a feint and a double counter disengagement, is as much of a combination as can be attempted in an assault.

---

**"Thus bravely live heroic men  
A consecrated band;  
Life is to them a battle-field,  
Their hearts a holy land."**

---

### Twenty-sixth Lesson.

#### *Wall Practice, or Tierce and Quarte,*

is an exercise for the purpose of acquiring a fine development and great precision in making the simple disengagements at the "right" and "left."

#### *The Salute*

is a preparatory exercise in the fencing hall, in which fencers indulge as a compliment to spectators and to each other, and to assure themselves of their equipoise and mobility before engaging in an assault.

The masks are laid aside. The fencers, on first taking the position of guard, rise, salute with their weapons each other and the spectators on the right and left. On resuming guard in Tierce, one disengages first at the "left," then at the "right," the blows being delivered with a loose hand, so that the weapon, on being parried, will be turned and the point thrown to the rear, the parrier at the same time lowering his point out of line. After a few repetitions of these disengagements the first fencer will discontinue, and will so indicate by an appel, both rising. The guard of Tierce is then again resumed, and the other fencer will make the same disengagements. On appealing and

---

"It engendered self-reliance, the habit of resource, the consciousness of responsibility: a keen sentiment of dignity, loyalty and honor; the desire to protect the suffering and the weak; a very noble generosity which stands before us in history under the name of the "spirit of chivalry." It acted upon each man separately. Never did it proceed by groups. It was a private tutor, not a schoolmaster."

---

both rising, the salute with the weapon will terminate the exercise, when masks will be resumed and the assault commenced.

---

### Twenty-seventh Lesson.

#### *In the Assault*

approach cautiously, feeling lightly the adversary's blade. Attack with audacity, and at first with direct blows, or close disengagements and recover rapidly. If attacked, act on the offensive while defending yourself, and do not permit your opponent to compel you to parry more than twice without riposting.

After a touch the combatants pause long enough to recover breath and rest the hand, so as to renew the contest with full vigor.

Men of small stature labor under a disadvantage, which they can only overcome, in part, by great exactness and quickness in parrying, and by exceeding rapidity in riposting.



---

**"Ill seemes" (say'd he) "if he so valiant be,  
That he should be so sterne to stranger wight!  
For seldom yet did living creature see  
That courtesie and manhood ever disagree."**

---

### COMBINATIONS OF BLOWS AND PARRIES.

#### *Engagement of Quarte.*

Instruction.	Command of execution.
No. 1 disengage at the "right." No. 2 parry Counter Quarte, and riposte with the feint one, two, on the Tierce parry of No. 1; that is, as No. 1 re- covers Guard, No. 2 will feint at the "right," and as No. 1 parries Tierce, No. 2 will disengage at the "left."	No.1 ATTACK— ON GUARD.

---

No. 1 disengage at the "right." No. 2 parry Tierce and riposte with the feint one, two, on the Quarte parry of No. 1; that is, as No. 1 recovers Guard, No. 2 will feint at the "left," and as No. 1 parries Quarte, No. 2 will disengage at the "right."	No.1 ATTACK— ON GUARD.
---	---------------------------

#### *Engagement of Tierce.*

No. 1 disengage at the "left." No. 2 parry Quarte and riposte with the feint one, two, on the Tierce parry of No. 1.	No.1 ATTACK— ON GUARD.
---	---------------------------

"The sword having ceased to act upon us, have we lost or have we gained by the cessation of that guidance? The majority would probably declare that we have largely gained; that we have escaped from a domination and a cruelty. But a minority would proclaim that the sword performed a moral function and exercised a social action; that it did service upon earth by forcing men to respect each other; that it kept up the sentiment of mutual responsibility as no other external agent has ever sustained it."

---

Instruction.	Command of execution.
No. 1 disengage at the "left."	} No.1 ATTACK— ON GUARD.
No. 2 parry Counter Tierce and riposte with the feint one, two, on the Quarte parry of No. 1.	

---

### Twenty-eight Lesson.

#### *Engagement of Quarte.*

No. 1 feint one, two; that is, feint at the "right" and disengage at the "left."	} No.1 ATTACK— ON GUARD.
No. 2 parry Tierce and Counter Tierce, and riposte with the feint one, two, on the Quarte parry of No. 1.	

---

"The sword used its vast power well; it scarcely ever lost the consciousness of its high estate, of its duties and responsibilities; it felt that "noblesse oblige" and behaved accordingly. Its acts have been so high and admirable that mankind instinctively adopted it as the natural and essential symbol of lofty thoughts."

---

Instruction.	Command of execution.
No. 1 feint one, two, disengaging at the "flank."	No.1 ATTACK— ON GUARD.
No. 2 parry Tierce and Sept, and riposte with a feint at the "right;" as No. 1 recovers, and as he parries Counter Quarte, disengage at the "flank."	

---

No. 1 feint at the "flank," and disengage at the "right."	No.1 ATTACK— ON GUARD.
No. 2 parry Seconde and Prime, and riposte with the feint at the "flank," as No. 1 recovers, and as he parries Quinte, No 2 will turn the hand up and disengage at the "right."	

---

No. 1 feint one (at the "right"), two (at the "left"), and double disengage at the "left."	
No. 2 parry Tierce, Counter Tierce,	

"The list of the attributes which have been conferred upon the sword includes nearly all the generous aspirations of which the heart is susceptible; and it possessed them not merely in its representative capacity as an emblem, but to a great extent also in its effective being as an achiever. The proverbs of all nations speak of it with reverence and trust, and was everywhere regarded as the token of the higher sentiments and higher tenderness of men."

Instruction.	Command of execution.
and Quinte, and riposte with a feint at the "right" as No. 1 recovers, and as he parries Counter Quarte, No. 2 will double disengage at the "right."	No. 1 ATTACK— ON GUARD.

### Twenty-ninth Lesson.

#### *Engagement of Tierce.*

No. 1 feint one (at the flank), two (at the right), and three (at the flank).	No. 1 ATTACK— ON GUARD.
No. 2 parry Seconde, Tierce, and Counter Tierce, and riposte with a feint at the "left" as No. 1 recovers, and as he parries Counter Tierce, No. 2 will avoid this parry and feint at the "left;" and then as No. 1 parries Quarte, No. 2 will disengage by a cut over the point at the "right."	

---

"The sword has inspired poets, bards and troubadours; it was the theme of glorious song, the burden of true tale, the subject of strange romance. The blood which dripped from it did not defile it; it remained almost unceasingly and almost universally 'the good sword.' Its fair fame never faded except for short, rare moments."

---

Instruction.	Command of execution.
No. 1 feint at the "left," and as No. 2 parries Counter Tierce, No. 1 will Counter Disengage.	No. 1 ATTACK— ON GUARD.
No. 2 parry Quarte and riposte with a feint at the "right" as No. 1 recovers, and as he parries Counter Quarte, No. 2 will avoid this parry and feint at the "right;" and then as No. 1 parries Tierce, No. 2 will disengage by a cut over the point at the "left."	

---

### *The Sabre.*

The attack and defense with the foil is the basis for that of the sabre.

The Guards with the sabre are formed in essentially the same manner as with the foil in Tierce, Quarte, and Seconde; the left hand, however, is placed on the hip to avoid cutting the arm in the moulenet.



---

"The sword has represented almost all the ambitions, the exaltations, and the prides of men. Fame, courage and glory; rank, dignity and renown; greatness, victory and truth; majesty and honor,—have all been incarnated in the blade of steel, have all been contained in the suggestive ideas which it conveyed."

---

The ordinary guard is Tierce. The edges of the sabres are in contact.

The points of attack are the same,—at the "right," "left," and at the "flank." Blows, both points and cuts, are delivered with the thrust and development, direct or by disengagement.

The attack is begun by feints, or by attacks upon the weapon.

In delivering the point at the "right" from the engagement of Tierce, the sabre is turned, the edge up, the back of the hand to the left.

The parries are Prime, Seconde, Tierce, Quarte, and Demi-circle, and, against points, are executed in the same manner as with the foil.

Against cuts at the head, the hand, in parrying Prime, Tierce, and Quarte, is raised so that the sabre affords the required protection,

Cuts are made with the point of the sabre and by a motion of the wrist alone, raising the sabre as little as possible. With a keen edge slight force will inflict a fatal cut.

From the ordinary engagement of Tierce the first cut would be made at the face or right of the head,

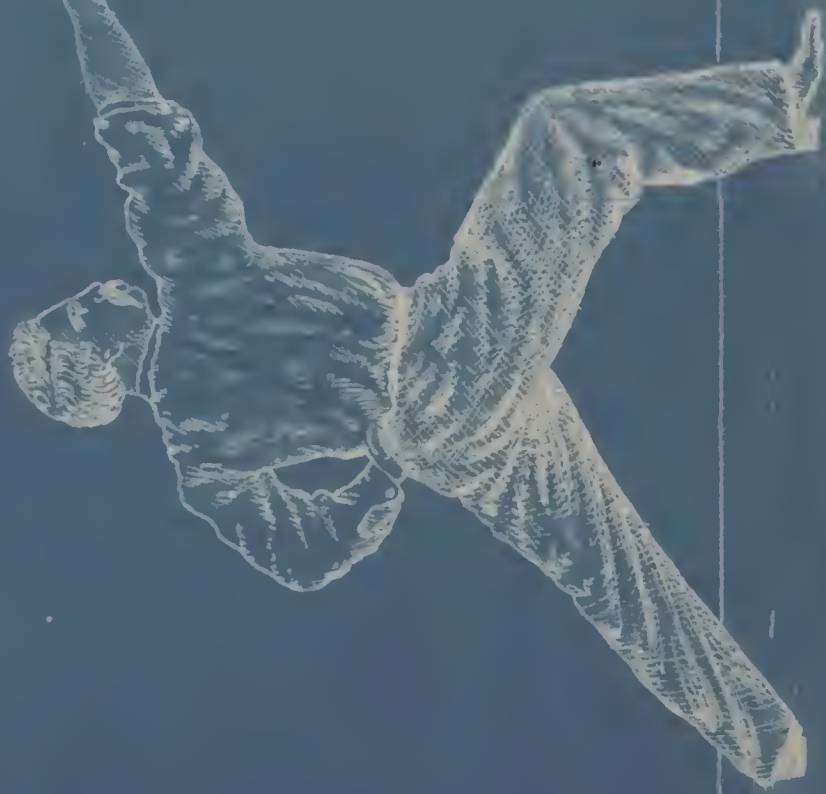


Fig. 37. Attack by the point  
at the "right".

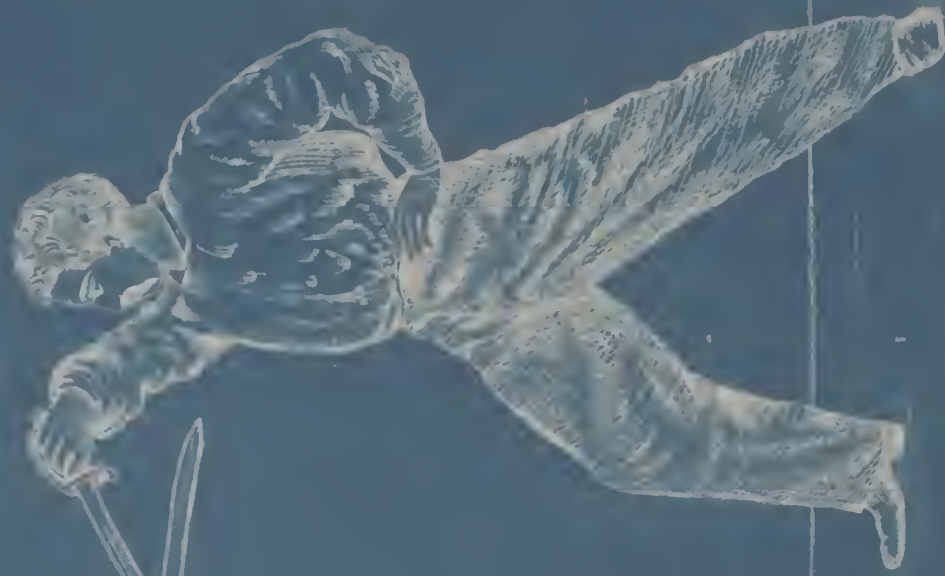


Fig. 36. Prime Parry.



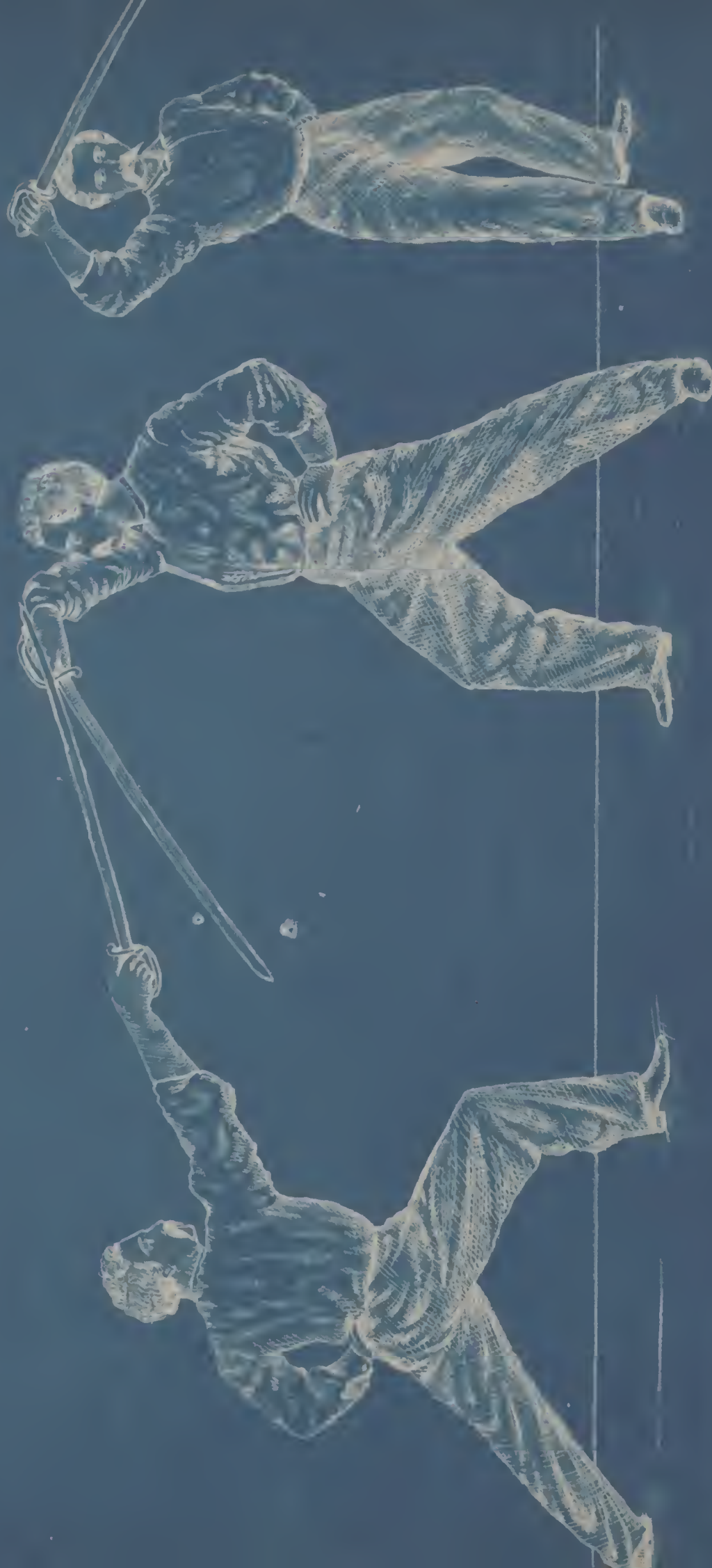


Fig.38. Cut at the head.

Fig.39 & 40. High Prime Parry.





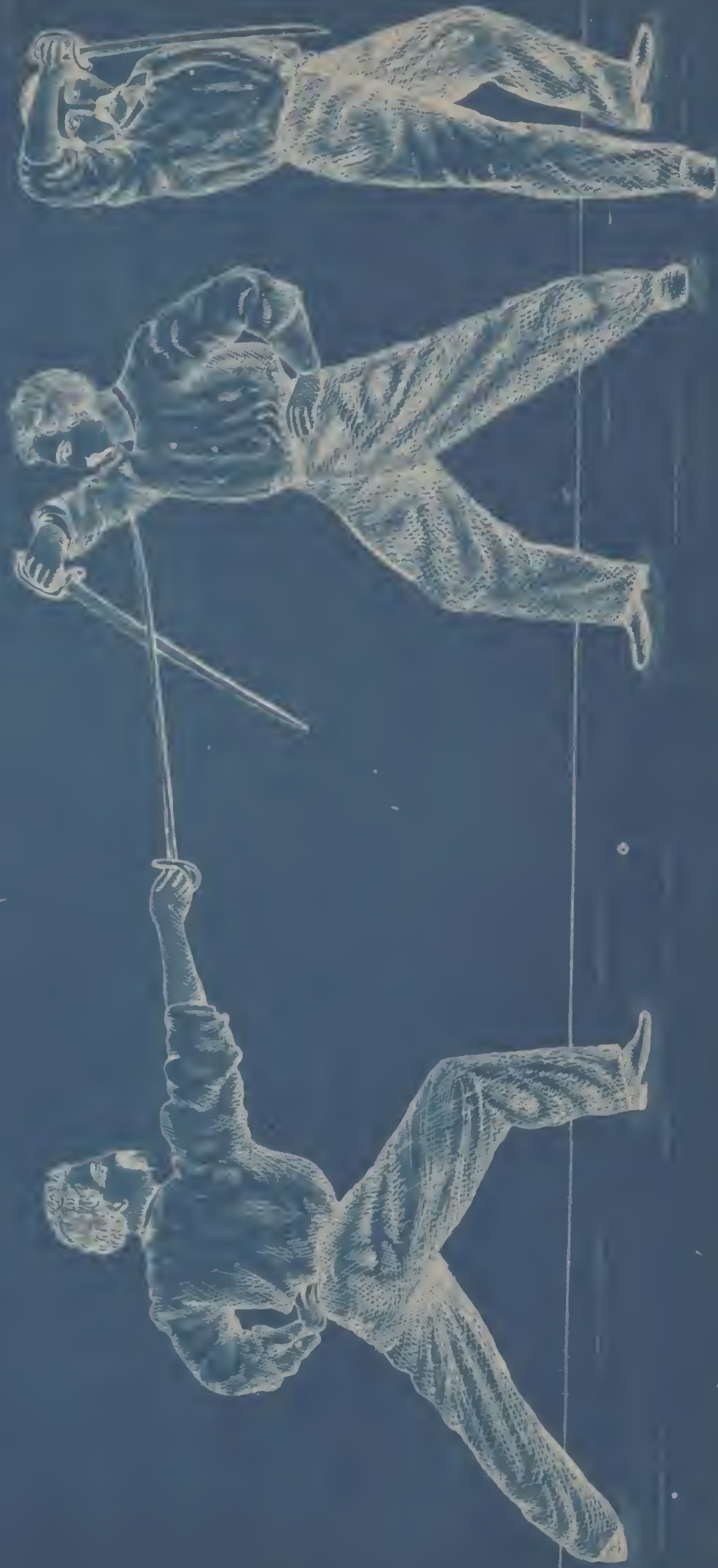


Fig. 44. Cut or Point at the "left".

Fig. 42 & 43. Prime Parry





Fig. 145 & 146 Second Parry.

Fig 144. Point or Cut at the Flank







Fig. 48 & 49. High Fierce Parry.

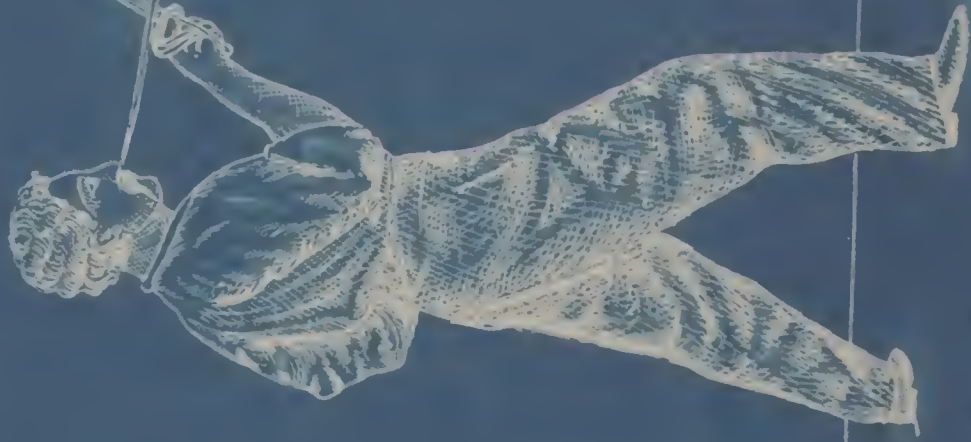


Fig. 48. Cut or Point at the right.





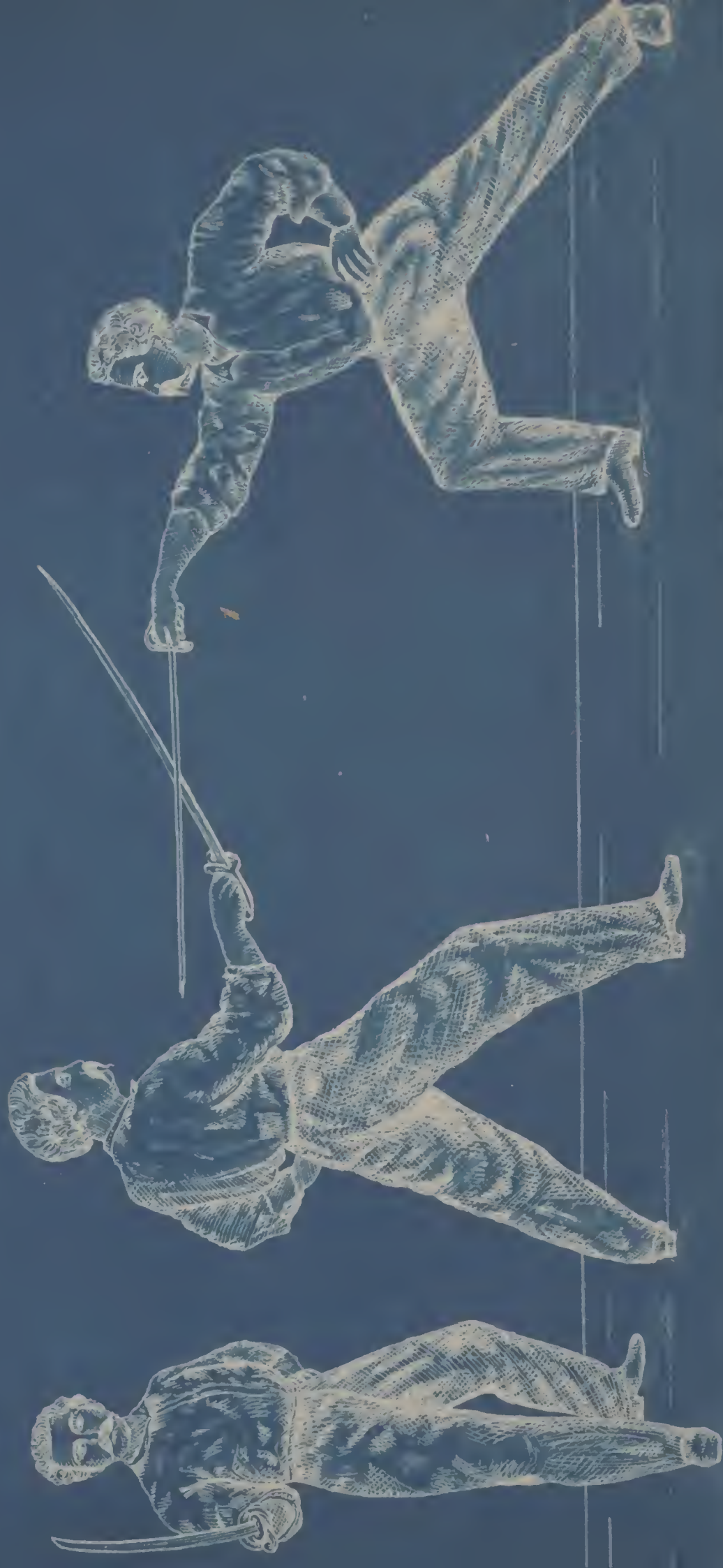


Fig. 51 & 52. Tierce Parry.

Fig. 50. Point at the "right"



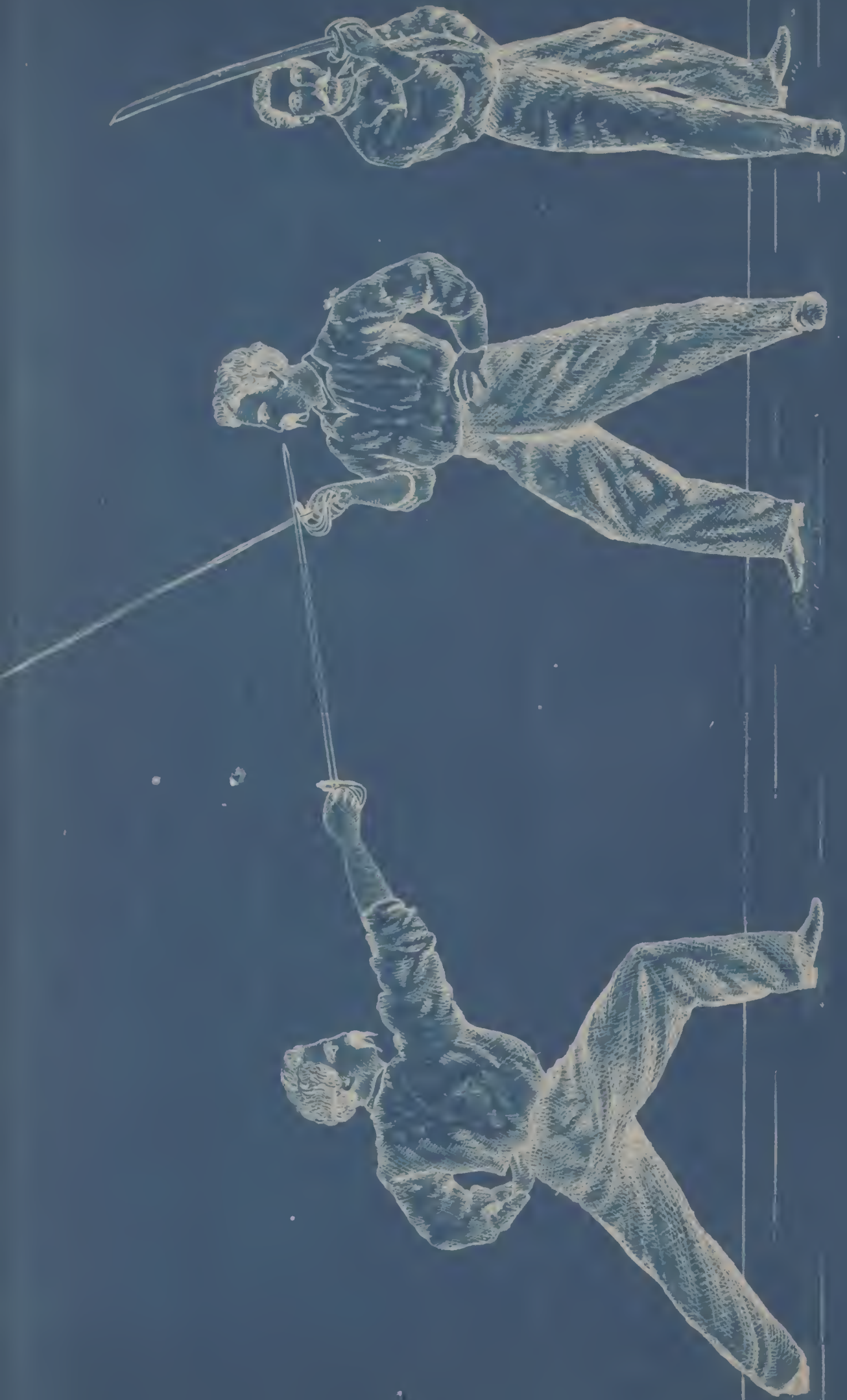


Fig.53. Cut or Point at the "Left".

Fig.54 & 55. High Quarte Parry.







Fig. 56. Point at the "left"

Fig. 57 & 58. Quarte Parry.



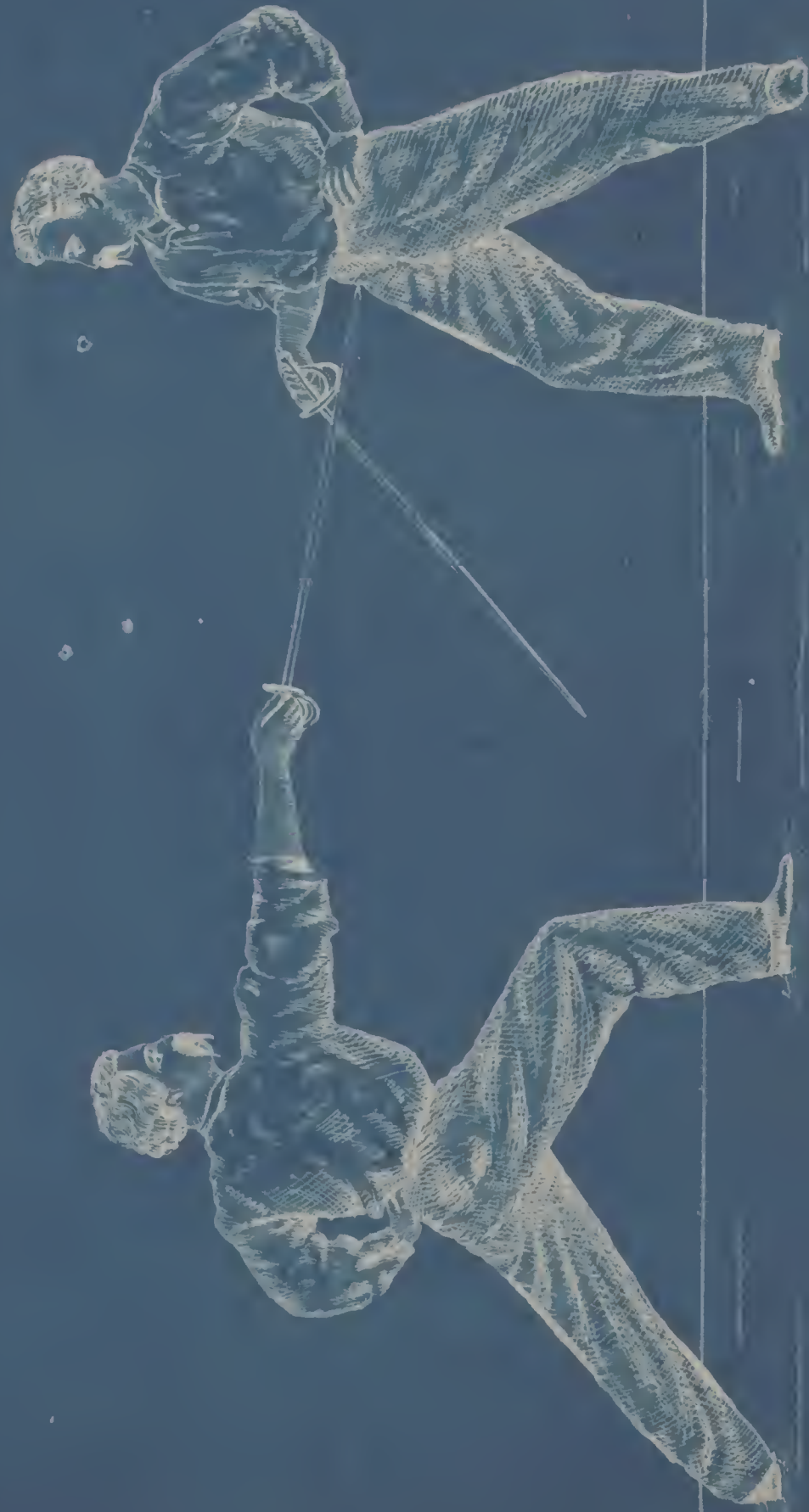


Fig 59. Cut or Point at the Flank.

Fig. 60 & 61. Sept Parry.





Fig.63. Slipping the leg.

Fig.62. Cut at the leg.





---

"And yet the generosity of its position did not save the sword. All its magnitude of meaning, all its significance of symbol, all its accumulation of elevated thoughts served for nothing. They cannot be forgotten, but they go further back from us each day. The poetic aspects of the sword have already become legendary: no one selects it as a figure now; it is a sword in our time, and nothing else."

---

and parried with Tierce. Or, the cut may be at the left of the head by raising the hand, turning edge of the sabre to the left as it is launched beyond the antagonist, making the cut in drawing the hand back. The parry against this cut is Prime.

The cut at the right "flank" would be parried by Seconde.

From the engagement of Quarte the first cut would be at the face or left of the head and parried by Quarte, or at the right of the head by raising the hand, turning the edge to the right as it is launched beyond the antagonist, making the cut in drawing the hand back.

The cut at the left "flank" would be parried by Seconde.

The cut at the leg is best avoided by withdrawing the leg, at the same time extending the point.

The most effective parries are Prime and Seconde.

The most effective ripostes are with the point after Tierce parry, with the cut after Prime.

---

"The change which has fallen on the sword is not a mere cessation of business—it is a stoppage of life. It is no longer either a weapon or an idea: we no longer fight with it, we no longer think with it, we no longer respect it. It had remained from the beginning until yesterday; and then it became mortal and died. It is gone; and when we stand in armories and gaze at the relics which testify what it once was, we say, with a sigh, "A great soul has passed out from among us."

---

*The End of the Good Soldier.*

---

Death at his portal came to knock,  
With sudden call,—

Saying, "Good Cavalier, prepare  
To leave this world of toil and care  
With joyful mien;  
Let thy strong heart of steel this day  
Put on its armour for the fray,—  
The closing scene.

"Since thou hast been, in battle-strife,  
So prodigal of health and life,  
For earthly fame,  
Let virtue nerve thy heart again;  
Loud on the last stern battle-plain  
They call thy name.

---

**"The knights are dust,  
And their good swords are rust;  
Their souls are with the saints, we trust."**

---

"Think not the struggle that draws near  
Too terrible for man,—nor fear  
To meet the foe;  
Nor let thy noble spirit grieve,  
Its life of glorious fame to leave  
On earth below.

"A life of honor and of worth  
Has no eternity on earth,—  
'Tis but a name;  
In heaven shalt thou receive, at length  
The guerdon of thine earthly strength  
And deeds of fame."

\* \* \* \*

As thus the dying warrior prayed,  
Without one gathering mist or shade  
Upon his mind;

His soul to Him, who gave it, rose;  
God lead it to its long repose,  
Its glorious rest!  
And, though the warrior's sun has set,  
Its light shall linger round us yet,  
Bright, radiant, blest.





A NEW TREATISE

—ON—

FENCING WITH FOILS.

BY  
COLONEL JOHN C. KELTON,  
ASSISTANT ADJUTANT GENERAL, U. S. A.

---

**"You should have seen him as he stood  
Fighting for his good land,  
With all the iron of soul and blood  
Turn'd to a sword in hand."**

---

PRINTED AT  
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1882.











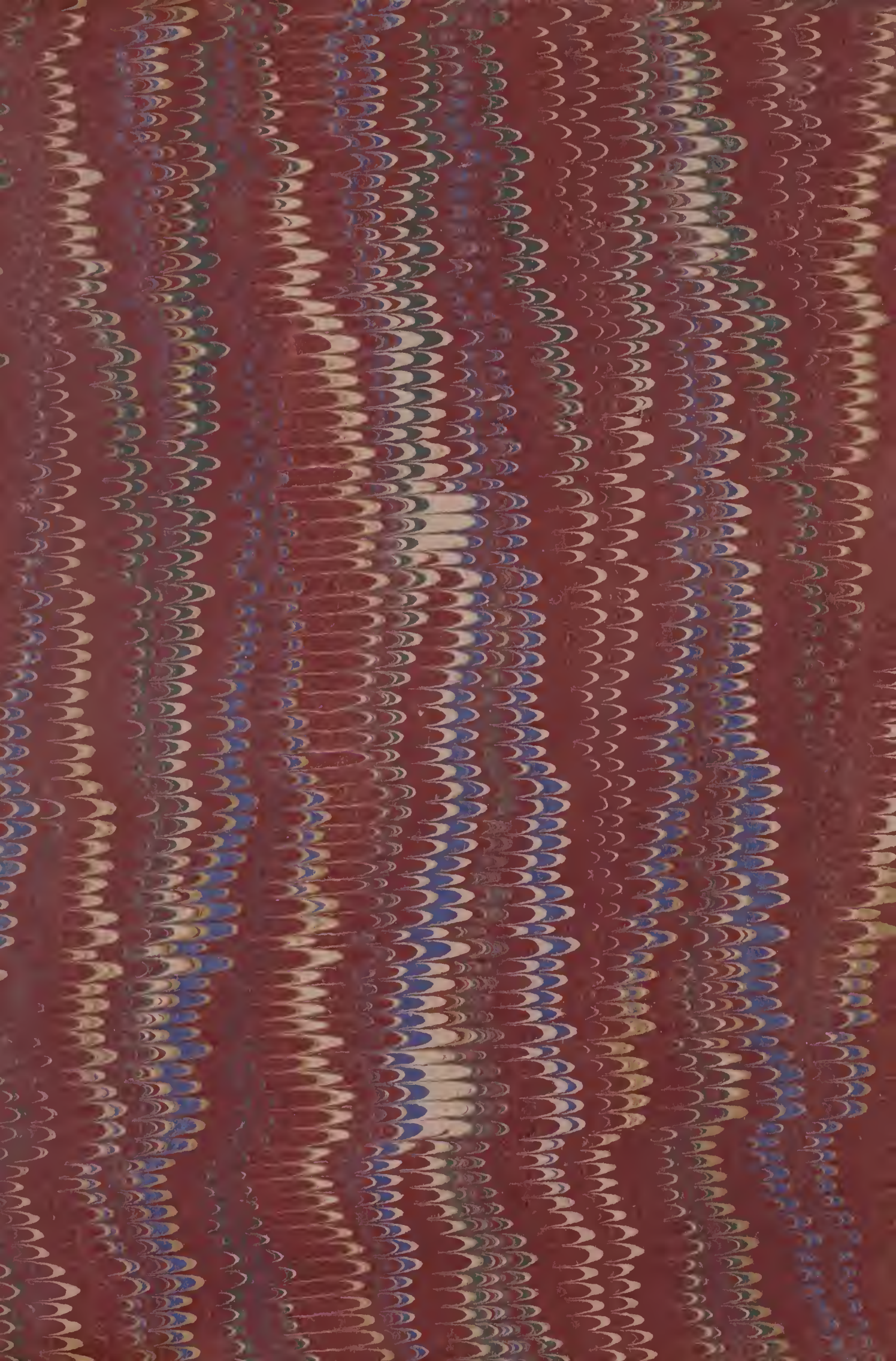














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